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BOSTON POPS

ARTHUR FIEDLER
Conductor

1

ARTHUR FIEDLER SEVENTY-FIFTH
BIRTHDAY SEASON
1970

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

ARTHUR FIEDLER SEVENTY-FIFTH
BIRTHDAY SEASON
1970

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SYMPHONY HALL BOSTON MASSACHUSETTS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

ARTHUR FIEDLER SEVENTY-FIFTH
BIRTHDAY SEASON
1970

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SYMPHONY HALL BOSTON MASSACHUSETTS

THE BOSTON POPS

The musicians of the Boston Symphony Orchestra gave their first 'Promenade Concert' at the old Music Hall on July 11 1885. Four years earlier, Henry Lee Higginson, the founder, had written of his wish to give in Boston 'especially in the summer, concerts of a lighter kind of music'. From the earliest days music and refreshment conjoined at the 'Promenades', and the public responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular' and later 'Pops', fast became a Boston tradition. Generations have sat at Pops, watching eighteen conductors lead concerts that have delighted Bostonians with the best in light classical and popular music of the day.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny selection of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records Mr Fiedler has made for RCA with the Orchestra, and the televised concerts, together with the winter tours of the Boston Pops Tour Orchestra throughout the United States, have created literally millions of fans far beyond the city of Boston.

The Boston Pops is eighty-five this year, the Boston Symphony will soon be ninety, Arthur Fiedler is seventy-five. Yet Pops remains younger than the springtime which brings it back each year to Symphony Hall.

CORPORATE FUND OF THE BOSTON SYMPHONY ORCHESTRA

The Trustees of the Boston Symphony Orchestra acknowledge with deep gratitude contributions from the business firms and organizations here listed to the Corporate Fund of the Boston Symphony Orchestra, which also helps to support the Esplanade Concerts. The firms have joined the Orchestra in the public service it renders to the community, thereby helping to preserve one of Boston's chief cultural assets.

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BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

first violins

Alfred Krips
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Leonard Moss

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E flat clarinet

bass clarinet

Felix Viscuglia

bassoons

Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Roger Voisin
Gerard Goguen
André Come
Peter Chapman

trombones

Josef Orosz
Paul Gay
Kauko Kahila

tuba

Chester Schmitz

timpani

Everett Firth

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harp

Ann Hobson

piano

Leo Litwin

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*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Carol Procter

ARTHUR FIEDLER



In his hometown of Boston, Arthur Fiedler is an institution. His unique personality, his flair, his style and his individual approach to music have made him as familiar and beloved a feature of Boston life as Symphony Hall. Arthur Fiedler is more than the local boy who made good; he is the local boy who has made an indelible mark not only on the musical history of this city, but on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother was a 'good amateur musician' who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre – which may account for his reputation not only as a popular conductor but as a showman *par excellence.*

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of World war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, a feature of Boston's musical life since 1885. Under his direction Pops has become familiar to music-lovers throughout the world. One of the means by which the names of Fiedler and the Boston Pops have become household words is through recordings: the Boston Pops has made more records than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie,* resulted in the sale of over one million copies of the recording by the

Pops. In the summer of 1958 RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Since 1958 another four million Pops albums have been sold, and the Pops and Fiedler have averaged a million singles a year. The total sales are now over 47,000,000.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. His conducting career has taken him to all corners of North America, as well as Europe, Africa, Asia, South America and Australia.

On December 17 last year Arthur Fiedler celebrated his seventy-fifth birthday by conducting a gala concert with the Boston Symphony. Governor Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world Arthur Fiedler speaks through the universal language of music, and through the unique appeal of the Boston Pops.

HARRY ELLIS DICKSON



Harry Ellis Dickson has for many years had two careers in music. He joined the Boston Symphony Orchestra as a violinist in 1938, when Koussevitzky was Music Director, but had also been active as a conductor before then. His conducting career has flourished since at the Pops, the Esplanade and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he studied at the Somerville High School and at the New England Conservatory of Music. Then he won a scholarship to the Hochschule für Musik in Berlin, Germany, and stayed there for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestral Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

An ardent collector of anecdotes about musicians, especially conductors, he has written an entertaining book, *'Gentlemen, more dolce please'*, which was published last fall. Recently he was created a Chevalier in the *Ordre des Arts et des Lettres* by the French government. One of his close friends is Danny Kaye, whose conducting career he has helped on its path by his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

Tuesday April 28 1970

TONIGHT'S SOLOISTS



VERONICA TYLER has had an extraordinarily successful career ever since she graduated from the Juilliard School of Music. In the fall of 1963 she won first prize in the vocal division of the Munich International Competition; by that time she had already made her debut in New York with the American Opera Society and the New York Philharmonic. In 1964 she appeared with the New York City Opera Company in Mozart's *The marriage of Figaro*. She continued singing with major musical organizations, including the Boston Symphony, then in 1966 she won a prize in the Tchaikovsky Competition in Moscow. That led to appearances at Tanglewood, the Hollywood Bowl, and at the White House. Since that time Veronica Tyler's schedule has been completely filled. She now appears regularly in America and Europe with major orchestras and opera companies, among them the Philadelphia Orchestra, the St Louis Symphony, the Helsinki Opera and the New York City Opera. She also regularly gives recitals throughout the United States and Canada.

EDWARD HARNEY, a Junior at Boston Latin School, has been an active member of the Boston Latin School Bands and Orchestra for five years. He has completed six years of solfège studies at the South End Music Center, graduating with honors, meanwhile taking lessons from his uncle, Joseph Giuffrida, who is a private instrumental instructor of brass at the Needham and Weymouth School Systems. Ed had the privilege of being chosen as principal trumpet for the Southeastern District Orchestra and first trumpet for the All-State Band, and is at present a trumpet player with the Greater Boston Youth Symphony Orchestra, Greater Boston Youth Wind Ensemble, and the All-City Symphony Orchestra and Band. After graduating from Boston Latin School, Ed hopes to attend the Juilliard School of Music, and to become eventually a music educator and instrumentalist.

If they run out of Löwenbräu
...order champagne.

IMPORTED BY HANS HOLTERBOSCH, INC., NEW YORK 51, N.Y.

Tuesday evening April 28 1970 at 8.30 pm

First program

ARTHUR FIEDLER *Conductor*

*Pomp and Circumstance, March no. 1 in D major — *Elgar*

*Overture to 'Orpheus in Hades' — *Offenbach*

Si, mi chiamano Mimi, from 'La Bohème' — *Puccini*
Chi il bel sogno, from 'La Rondine' — *Puccini*
Soloist VERONICA TYLER

*Gold and Silver Waltzes — *Lehár†*

Vilia, from 'The Merry Widow' — *Lehár†*
Summertime, from 'Porgy and Bess' — *Gershwin*
Soloist VERONICA TYLER

Selection from 'The Man of La Mancha' — *Leigh*
I, Don Quixote – Dulcinea – Aldonza – Golden helmet of Mambrino –
I'm only thinking of him – Knight of the woeful countenance –
To each his Dulcinea – The impossible dream

*Hey, Jude — *Lennon–McCartney*

BRADFORD JUNIOR COLLEGE GLEE CLUB
CHARLES W. LUDINGTON *Conductor*
JACK FISHER *Pianist*

Love Walked In, from 'The Goldwyn Follies' — *Gershwin*
Scarborough Fair — *Simon and Garfunkel*
I Get a Kick Out of You — *Porter*

All Hail to Massachusetts — *Marsh, B.L.S. '13*

Overture to 'The Flying Dutchman' — *Wagner*

*First movement (Allegro) from the Trumpet Concerto in E flat major — *Haydn*
Soloist EDWARD HARNEY B.L.S. '71

*More, from 'Mondo Cane' — *Ortolani–Oliviero*

A Harvard Festival — *Anderson*

†*in celebration of the 100th anniversary of Lehár's birth April 30 1870*

Among those present: **Boston Latin School; Bradford Junior College; Wamsutta Club**

*RCA RECORDS — BALDWIN PIANO

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

TONIGHT'S SOLOISTS

VERONICA TYLER'S biography is printed on page 8



LEO LITWIN received his early musical training in Boston under Hedwig Schroeder and Jesus Maria Sanroma, and later coached in New York with Josef Lhevinne. Since his first performance of Gershwin's *Rhapsody in Blue,* as official pianist of the Boston Pops Orchestra, he has introduced more new works for piano and orchestra at the Pops than any other soloist. His many first performances include *Cornish Rhapsody* by Hubert Bath, *Rhapsody Sinfónica* by Joaquin Turina, *Smoky Mountain Suite* by Richard Addinsell, Piano Concerto by Gordelli, *Concerto in Jazz* by Phillips, Piano Concerto no. 2 by Shostakovich, *Interplay* by Morton Gould, the *Alamein Concerto* and *Dream of Olwen,* as well as the first performance in the United States of the *Warsaw Concerto.*

Leo Litwin has recorded the *Warsaw Concerto* three times for RCA with the Boston Pops Orchestra, Arthur Fiedler conducting; the RCA album 'Music from Million Dollar Movies' includes Leo Litwin as soloist in the *Warsaw Concerto, Dream of Olwen* and *Cornish Rhapsody.* He has also recorded *Carnival of the Animals* of Saint-Saëns for RCA, with Mr Fiedler and the Boston Pops, and Hugh Downs as narrator.

In addition to his busy concert schedule, Leo Litwin heads the Music Department at Mount Ida Junior College in Newton, Massachusetts, and teaches piano at his own studio at 476 Boylston Street in Boston. One of his most gifted pupils, the blind pianist Rosalie Hoffman, has appeared as soloist with Arthur Fiedler and the Pops Orchestra on six occasions, bringing her the honor of being the first blind pianist ever to perform in the lengthy history of the Boston Pops Orchestra. Among his other students who have played at the Pops Concerts are Anthony Paratore and Lisa Goldman, both of whom have also appeared at the outdoor Esplanade Concerts, where Leo Litwin has also performed many times.

A former president of the Alumni Association of the New England Conservatory of Music, he has conducted the Arlington Philharmonic Orchestra and Chorus, directing concert versions of the operas *Aida* and *Carmen.*

Wednesday evening April 29 1970 at 8.30 pm

Second program

ARTHUR FIEDLER *Conductor*

*Pomp and Circumstance, March no. 1 in D major — *Elgar*

*Overture to 'Orpheus in Hades' — *Offenbach*

Si, mi chiamano Mimi, from 'La Bohème' — *Puccini*
Chi il bel sogno, from 'La Rondine' — *Puccini*
Soloist VERONICA TYLER

*Gold and Silver Waltzes — *Lehár*†

Vilia, from 'The Merry Widow' — *Lehár*†
Summertime, from 'Porgy and Bess' — *Gershwin*
Soloist VERONICA TYLER

Selection from 'The Man of La Mancha' — *Leigh*
I, Don Quixote – Dulcinea – Aldonza – Golden helmet of Mambrino –
I'm only thinking of him – Knight of the woeful countenance –
To each his Dulcinea – The impossible dream

*Hey, Jude — *Lennon–McCartney*

MOUNT IDA JUNIOR COLLEGE CHORALE
ROBERT C. BOWDEN *Director*
ALLEN W. HUSZTI *Accompanist*

Scarborough Fair — *Simon and Garfunkel*
Bach, By Jove — *Bach arr. Bennett Williams*
In Wood Embowered, Neath Azure Skies — *Brahms*
The Green Leaves of Summer — *Dimitri Tiomkin*

Overture to 'The Flying Dutchman' — *Wagner*

*Rhapsody in Blue, for piano and orchestra — *Gershwin*
Soloist LEO LITWIN

*76 Trombones, from 'The Music Man' — *Willson*

†*in celebration of the 100th anniversary of Lehár's birth April 30 1870*

Among those present: **Dean Junior College; Mount Ida Junior College; New England Baptist Hospital; Somerville High School**

Part of this evening's concert is being recorded by WGBH-TV for later telecast over the Public Broadcasting Service network. Occasional scenes of the audience may be included.

*RCA RECORDS — BALDWIN PIANO

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Thursday April 30 1970

TONIGHT'S SOLOISTS



PETER NERO, who has traveled all over the world with his music, has played for royalty, and appeared with many of the stars of stage and screen, is not only a great jazz pianist, but a great classical and popular pianist too. Born in Brooklyn, he began piano lessons at the age of seven. His grandmother convinced his parents that their boy had talent and he was soon given a piano. Seven years later he had already won many awards, had appeared with symphony orchestras and had won a scholarship to the Juilliard School of Music. He went to Brooklyn College, meanwhile continuing his piano studies. The world of jazz called, and for a time Peter Nero played in clubs and bars. In Las Vegas he formed a trio, and in 1960 RCA signed him to his first recording contract and for nine years he remained one of their most successful artists. During that time he made two albums with the Boston Pops Orchestra, Arthur Fiedler conducting, one of which includes the Gershwin Piano Concerto in F, and his own Fantasy and Improvisations. The other, *Nero goes Pops,* is an all-Gershwin program.

Meanwhile he has performed his Fantasy and Improvisations with many of the world's great orchestras, the Royal Philharmonic, the Cleveland Orchestra and the Philadelphia Orchestra among them. He also wrote the score and acted in the movie starring Jane Fonda 'Sunday in New York'. Peter Nero is involved in today's problems through his music, in which he sees a universal language of peace and brotherhood.

LYNN CHANG, now 16 years old and a Junior at Newton High School, has studied violin for ten years. His teacher at present is Ivan Galamian: Lynn goes to New York's Juilliard School each week for his lessons. He has already played concertos with several orchestras.

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Council of Friends, founded seven years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and to help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

Thursday evening April 30 1970 at 8.30 pm

Third program

ARTHUR FIEDLER *Conductor*

*Strike Up the Band — *Gershwin–Green*

*Porgy and Bess, a symphonic picture for orchestra — *Gershwin–Bennett*

*Rhapsody in Blue, for piano and orchestra — *Gershwin*
Soloist PETER NERO

Selections by the Peter Nero Trio
Embraceable You – Our Love Is Here To Stay

*I Got Rhythm — *Gershwin*
PETER NERO TRIO AND ORCHESTRA

*Overture to 'The Merry Wives of Windsor' — *Nicolai*

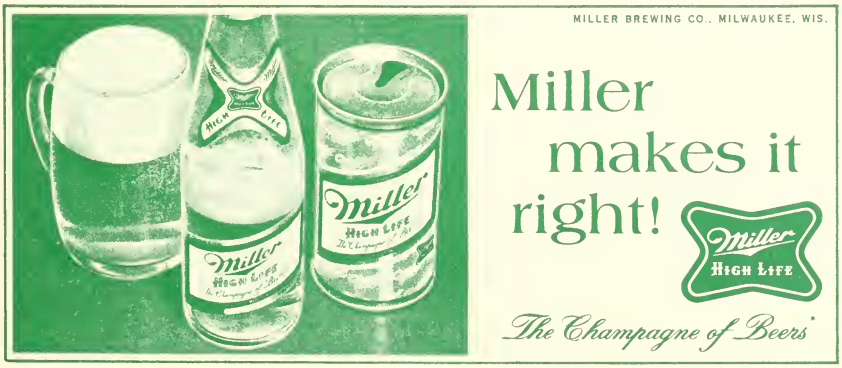
Violin Concerto no. 5 in A minor op. 37 — *Vieuxtemps*
Allegro non troppo – Adagio – Allegro con fuoco
Soloist LYNN CHANG

Theme from 'Romeo and Juliet' — *Rota*

Aquarius, from 'Hair' — *MacDermot*
Peter Nero plays the Steinway piano

Among those present: **Friends of Peter Bent Brigham Hospital; American Society for Microbiology; Chamberlain School of Retailing; The County Bank**

*RCA RECORDS — BALDWIN PIANO





ARTHUR FIEDLER'S SEVENTY-FIFTH BIRTHDAY
Mr Fiedler and his own fire engine outside Symphony Hall



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A SELECTION OF
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ARTHUR FIEDLER *Conductor*

Old timers' night at the Pops		LSC-2944
Irish night at the Pops		LSC-2946
Fiedler's choice		LSC-3130
Pops Christmas party		LSC-2329
Music from million dollar movies		LSC-2380
More music from million dollar movies		LSC-2782
Viennese night		LSC-2548
Carnival of the animals (Saint-Saëns) Young person's guide (Britten)	*with* Hugh Downs	LSC-2596
'Pops' goes the trumpet (*with* Al Hirt)		LSC-2729
Nero goes 'Pops' — an all-Gershwin program (*with* Peter Nero)		LSC-2821

THE
BOSTON POPS ORCHESTRA
ON
RCA

Friday evening May 1 1970 at 8.30 pm

Fourth program

ARTHUR FIEDLER *Conductor*

*Strike Up the Band — *Gershwin–Green*

*Porgy and Bess, a symphonic picture for orchestra — *Gershwin–Bennett*

*Rhapsody in Blue, for piano and orchestra — *Gershwin*
Soloist PETER NERO

Selections by the Peter Nero Trio
Embraceable You – Our Love Is Here To Stay

*I Got Rhythm — *Gershwin*
PETER NERO TRIO AND ORCHESTRA

CONNECTICUT COLLEGE SHWIFFS – SARAH BETH GREELEY '70 *Director*

Low Bridge	*from the Shwiffs' Song Book*
Night and Day	*Porter*
In My Life	*Lennon–McCartney*
Pretty World	*Mendez*

*Overture to 'The Merry Wives of Windsor' — *Nicolai*

*By the Beautiful Blue Danube, waltzes — *Strauss*

*Suite from 'Gayne' — *Khachaturian*
Dance of the rose maidens – Lullaby – Sabre dance

Aquarius, from 'Hair' — *MacDermot*
Peter Nero plays the Steinway piano

Among those present: Friends of Deaconess Hospital; Connecticut College Club of Boston; American Association of University Women; Lunenburg Couples Club; Plymouth Church Couples Club; United Church of Christ in Abington; Alpha Epsilon Pi Fraternity

Part of this evening's concert is being recorded by WGBH-TV for later telecast over the Public Broadcasting Service network. Occasional scenes of the audience may be included.

*RCA RECORDS — BALDWIN PIANO

Friday May 1 1970

TONIGHT'S SOLOIST

PETER NERO'S biography is printed on page 12



A POPS REHEARSAL FOR NBC TELEVISION
Arthur Fiedler conducts 'The Carnival of Animals'
with Hugh Downs as narrator



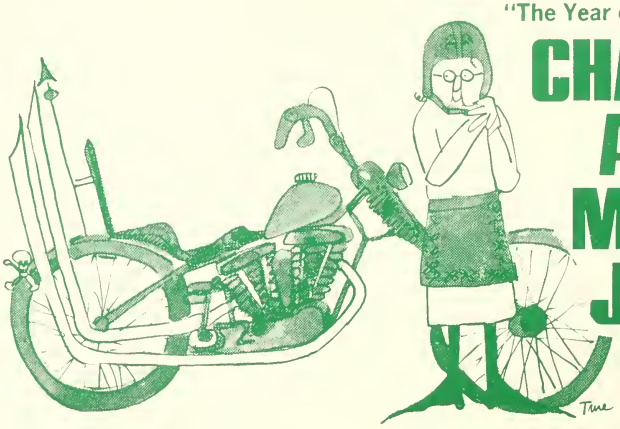
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CHANNEL 2 AUCTION
MAY 30th
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Saturday evening May 2 1970 at 8.30 pm

Fifth program

ARTHUR FIEDLER *Conductor*

*American Salute (When Johnny Comes Marching Home) *Gould*

*Selection from 'Victory at Sea' *Rodgers*
Song of the high seas – Beneath the southern cross – Guadalcanal march

Lincoln Portrait *Copland*
Narrator SENATOR EDWARD M. KENNEDY

*Richard Rodgers Waltzes *arr. Anderson*
Lover – Falling in love with love – Oh, what a beautiful morning –
It's a grand night for singing

Selection from 'Hair' *MacDermot*
Aquarius – Donna – Frank Mills – Initials – Ain't got no – Hair –
Haré Krishna – Air – Good morning starshine – Let the sunshine in

*The Stars and Stripes Forever *Sousa*

REGIS COLLEGE GLEE CLUB – ANNA GALLOS *Director*
SUSAN DOHERTY '73 and JANICE ROKOWSKI '72 *Accompanists*
Awake the Trumpet's Lofty Sound *Handel–Tillinghast*
Sim Sholom *Traditional Chassidic arr. Berkowitz*
A Man and A Woman *Lai arr. Frank*

REGIS ALMA MATER

*The Moldau, symphonic poem *Smetana*

*Andante from Piano Concerto no. 21 in C major K. 467 *Mozart*
(featured in the motion picture 'Elvira Madigan')
Soloist LEO LITWIN

Berlin Bouquet *arr. Mason*
Say it with music – Blue skies – A pretty girl is like a melody –
Always – Alexander's ragtime band

Among those present: **Regis College Guild; Lesley College; Delta Kappa Gamma**

Part of this evening's concert is being recorded by WGBH-TV for later telecast over the Public Broadcasting Service network. Occasional scenes of the audience may be included.

*RCA RECORDS BALDWIN PIANO

Saturday May 2 1970

TONIGHT'S SOLOIST

LEO LITWIN'S biography is printed on page 10

STEREO 8 TAPES BY
THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER *Conductor*

Fiedler's choice	R8S-1143
The Carmen Ballet (Shchedrin)	R8S-1141
Arthur Fiedler & the Boston Pops play the Beatles	R8S-1135
Chet picks on the 'Pops' *(with* Chet Atkins)	R8S-1129
A Pops serenade	R8S-1120
Glenn Miller's biggest hits	R8S-1116
Concerto in F (Gershwin) Fantasy & improvisations (Nero) } *(with* Peter Nero)	R8S-1109
Up, up and away	R8S-1103
The Pops goes West	R8S-1095
The Pops goes Latin	R8S-1092
Music from million dollar shows	R8S-1085
Stan Getz & Arthur Fiedler at Tanglewood	R8S-1082
Pops roundup	R8S-1079
Tales from Vienna	R8S-1076
All the things you are	R8S-1069
The 'Pops' goes country *(with* Chet Atkins)	R8S-1059
Holiday for strings	R8S-1055
The best of Arthur Fiedler & the Boston Pops	R8S-1047
The Duke at Tanglewood *(with* Duke Ellington)	R8S-1044
Nero goes 'Pops' *(with* Peter Nero)	R8S-1035
Grand Canyon suite (Grofé) Four Pops favorites	R8S-1033
'Tenderly' & other romantic favorites	R8S-1029
'Pops' goes the trumpet *(with* Al Hirt)	R8S-1028
Fiedler's all-time favorites	R8S-1026
More music from million dollar movies	R8S-1023
'Jalousie' & other favorites in the Latin flavor	R8S-1021
Concert in the park	R8S-1016
Music from million dollar movies	R8S-1010
Swan Lake excerpts (Tchaikovsky)	R8S-1009
Gaîté parisienne (Offenbach) Gayne ballet suite (Khachaturian)	R8S-1003
Peter & the Commissar *(with* Allan Sherman)	R8S-1001
La boutique fantasque (Rossini-Respighi) Divertissement (Ibert) Cake-walk (Kay)	V8S-1003
TWIN PACKS	
Old timers' night at the Pops Irish night at the Pops	R8S-5049

An evening at the Pops		R8S-5036
Light classics Music America loves best		R8S-5024
'Jalousie' and other favorites in the Latin flavor Star dust		R8S-5017
Swan Lake excerpts (Tchaikovsky) Les Sylphides (Chopin)		R8S-5015
Gaîté parisienne (Offenbach) Hearts in 3-4 time		R8S-5014
Paganini rhapsody (Rachmaninov) Symphonic variations (Franck) Concerto symphonique no. 4 (Litolff) Scherzo & virtuoso favorites (Kreisler)	*(with* Leonard Pennario)	R8S-5006
Music from million dollar movies ('Laura', 'Moon River', 'Gigi' and 19 others)		R8S-5001

THE
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ON
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STEREO CASSETTES BY
THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER *Conductor*

Fiedler's choice	RK-1143
Arthur Fiedler & the Boston Pops play the Beatles	RK-1135
Chet picks on the 'Pops' *(with* Chet Atkins)	RK-1129
A Pops serenade	RK-1120
Fiedler & the Pops play 12 big band hits	RK-1116
Up, up and away	RK-1103
The Pops goes country *(with* Chet Atkins)	RK-1059
The best of Arthur Fiedler & the Boston Pops	RK-1047
Grand Canyon suite & four favorites	RK-1033
'Tenderly' & other romantic favorites	RK-1029
Fiedler's all-time favorites	RK-1026
More music from million dollar movies	RK-1023
'Jalousie' & other favorites in the Latin flavor	RK-1021
Music from million dollar movies	RK-1010
Swan Lake excerpts (Tchaikovsky)	RK-1009
Gaîté parisienne (Offenbach) Gayne ballet suite (Khachaturian)	RK-1003

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POPS No. SEE WINE LIST ON PAGE 21

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

40. ***Pastene Anniversary Cream Sherry***
A rich delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

The Pops Wine List

CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	8.00	
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Burgundy	8.00	
4	Pastene Sparkling Burgundy	7.00	4.00
5	Great Western Extra Dry	8.00	5.00
6	*Gancia Asti Spumante	8.00	
7	Great Western Sparkling Burgundy	8.00	5.00
8	*Gancia Lacrima Christi	9.00	
9	*Ackerman Dry Royal	8.00	
11	*DeLuze Sparkling Burgundy Rosé	9.00	
13	*Bollinger Brut	12.00	7.00
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	9.00	

17 Champagne Cocktail for two – 3.00

WHITE WINES

10	Pastene Riesling	3.50	
21	*DeLuze Bordeau Special Reserve	4.00	
12	Pastene Sauterne	3.50	2.50
23	*DeLuze Sauterne	5.00	
14	Pastene Chablis	3.50	2.50
16	Pastene Rhine	3.50	2.50
32	*Pinot Chardonnay A. Lichine	3.75	
18	*Sichel Liebfraumilch Sup. Blue Nun	5.50	3.50
20	*Sichel Zeltinger Riesling	6.00	4.00
22	*Bolla Soave	4.50	3.00
25	*DeLuze Pouilly Fuissé	6.00	3.50
29	*Ackerman Vouvray	4.50	3.00
31	*Langenbach Lieb-fraumilch Guilden Krone	5.00	3.50
33	*Langenbach Bernkastler Meister Krone	4.50	3.00
58	*Pouilly Fuissé A. Lichine	4.50	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	3.00
Claret Lemonade	1.00	3.00

RED AND ROSÉ WINES

		Bot.	½ Bot.
24	*Beaujolais Alexis Lichine	4.00	2.50
26	Pastene Burgundy	3.50	2.50
39	*DeLuze St Emilion	4.00	
28	Pastene Chianti	3.50	
41	*Latour Beaune Burgundy	5.50	3.00
43	*M & R Melini Chianti (Red)	5.00	3.00
34	*Brolio Chianti	5.00	3.00
36	*Bolla Valpolicella	5.00	3.00
35	*Tavel Château d'Aqueria (Olivier)	4.50	3.00
37	Beaulieu Grenache Rosé	3.50	
54	Pastene Vin Rosé	3.50	2.50
30	Pastene Avelar Rosé (Portugal)	3.75	

S.S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauterne	3.00
47	Gold Coast Red Burgundy	3.00
49	Gold Coast Red Port	3.00
51	Gold Coast White Port	3.00
53	Gold Coast Sherry	3.00
55	Gold Coast Muscatel	3.00

SHERRIES, PORTS AND MADEIRA

		Bottle	Glass
38	*Sandeman 3 Star Tawny Port	7.00	
40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	3.00	2.00
50	Pastene Port	3.00	2.00
52	*Sandeman Rich Cream Sherry	5.50	
57	*Duff Gordon Amontillado (Dry)	5.50	1.00
59	*Duff Gordon Generoso (Medium Sweet)	5.00	
61	*Cossart Gordon 26 Golden Mello Madeira	5.00	
63	*Cockburn Best Reserve Port	5.00	

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MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON THE FOLLOWING PAGES



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The Pops Menu

SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.25	Breast of Turkey	1.30
Country Ham and Swiss Cheese	1.25	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75
Mixed Nuts (no peanuts)	.75	1.05			

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	.85	Chocolates	.30
Butter Creams	1.10	Jelly Gems, assorted	.85
Miniatures – 5½ oz.	.85	Pepp.-Wtg.-Coffee Patties	.60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Coca Cola	.25
Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Individual Pot	.30
Iced Coffee	.35	Iced Tea	.35

Wine List on Page 21

BEER & ALE & CIGARETTE LIST ON PAGE 25

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Miller High Life	1.00
Michelob Beer	1.25
Heineken's Beer (Holland)	1.25
Löwenbräu Munich Beer, Light or Dark (Germany)	1.25
Bass Ale	1.25

Cigarettes

Camel	.50	Newport	.50
Chesterfield, regular	.50	Pall Mall	.50
Kent king	.50	Parliament	.50
Lark	.50	Raleigh filter	.50
Lucky Strike	.50	Herbert Tareyton filter	.50
Marlboro	.50	Winston	.50
Benson & Hedges 100's	.50	Virginia Slims	.50

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Highlights of the season include



Opening Weekend Concerts

JULY 3, 4, 5

Two concerts conducted by Seiji Ozawa, including a performance of Bernstein's *Chichester Psalms* for chorus and orchestra

Mahler's Second symphony, *Resurrection*, conducted by Leonard Bernstein, with Christa Ludwig and Lorna Haywood as soloists



Beethoven Concerts

Two weekends of concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra

The six concerts include all the Piano concertos, the Triple concerto, overtures, and symphonies, including the Ninth.

The Beethoven concerts are given in commemoration of the 200th anniversary of the composer's birth.

Berlioz Requiem

Conducted by Seiji Ozawa, with Leopold Simoneau as soloist.

This performance is given in memory of Charles Munch, the Boston Symphony Orchestra's Music Director, 1949-1962

Mozart's Così fan tutte

A concert staging of Mozart's comic masterpiece, conducted by Seiji Ozawa. The soloists are Phyllis Curtin, Rosalind Elias, Teresa Stratas, George Shirley, Tom Krause, and Ezio Flagello

TANGLEWOOD-ON-PARADE is the annual day-long demonstration of the work of the Berkshire Music Center, Tuesday, July 28, culminating in the evening with the Gala Concert by the Boston Symphony Orchestra. This year it celebrates the BMC's 30th anniversary.

RCA RECORDS BALDWIN PIANO
Thomas D. Perry, Jr., Manager



WEEKEND PRELUDES will continue to offer short programs by important artists, each Friday evening at 7pm, free to holders of tickets for the 9pm Boston Symphony concert.

OPEN REHEARSALS each Saturday morning at 10:30 offer a glimpse of the Orchestra and its conductor at work.

Boston Pops at Tanglewood

ARTHUR FIEDLER, Conductor
TUESDAY, AUGUST 11 AT 8:30 P.M.

Contemporary Trends Concerts

Further explorations into the broad spectrum of contemporary popular music. This is the series that brought Tanglewood such artists as Ravi Shankar, the Modern Jazz Quartet, Janis Joplin, Judy Collins, and Mahalia Jackson. The 1969 Fillmore at Tanglewood program presented The Jefferson Airplane, The Who, and B.B. King, and drew an all-time record crowd.

Berkshire Music Center Concerts

The Boston Symphony's unique summer academy for advanced study of music offers concerts nearly every day during the Festival season. Orchestra, chamber music, choral and vocal music programs are presented.

The FESTIVAL OF CONTEMPORARY MUSIC, sponsored in cooperation with the Fromrn Music Foundation of Chicago, often called a 'Festival-within-a-festival,' turns Tanglewood into the contemporary music capital of the world during its intensive presentation of new works, some commissioned especially for the Festival and many heard in premiere performances.

Festival artists include

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Leonard Bernstein
Aaron Copland
Arthur Fiedler
Seiji Ozawa
Gunther Schuller
William Steinberg
Michael Tilson Thomas

pianists
Vladimir Ashkenazy
Christoph Eschenbach
Rudolf Firkusny
Claude Frank
Lili Kraus
Jerome Lowenthal
Peter Serkin
Yuji Takahashi
Andre Watts
Alexis Weissenberg

violinists
Itzhak Perlman
Joseph Silverstein
Paul Zukofsky

cellist
Jules Eskin

singers
John Alexander
Phyllis Curtin
Rosalind Elias
Ezio Flagello
Lorna Haywood
Tom Krause
Christa Ludwig
George Shirley
Leopold Simoneau
Teresa Stratas

choruses
Chorus Pro Musica
Harvard Glee Club
Framingham Choral Society
Radcliffe Choral Society
Tanglewood Festival Chorus

groups
The Corky Siegal Blues Band

For further information: Berkshire Festival, Symphony Hall, Boston, Mass.





won't you help continue the music that is the Fiedler Tradition?

The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty years ago he founded the free outdoor Esplanade Concerts on the banks of Boston's Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 47,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

WCRB-AM-FM Boston (stereo)
WCRX-FM Springfield
WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany
WPJB-FM Providence

The Tuesday evening concerts will be broadcast live by:

WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany

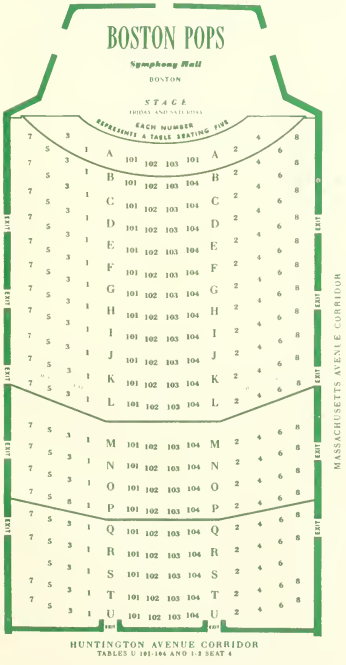
The audience would help greatly by being reasonably quiet while the conductor is on the podium.

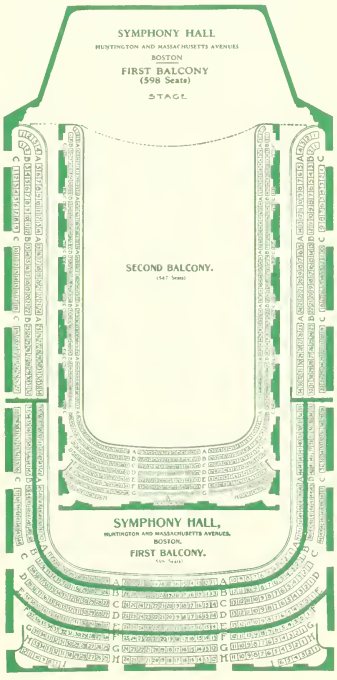
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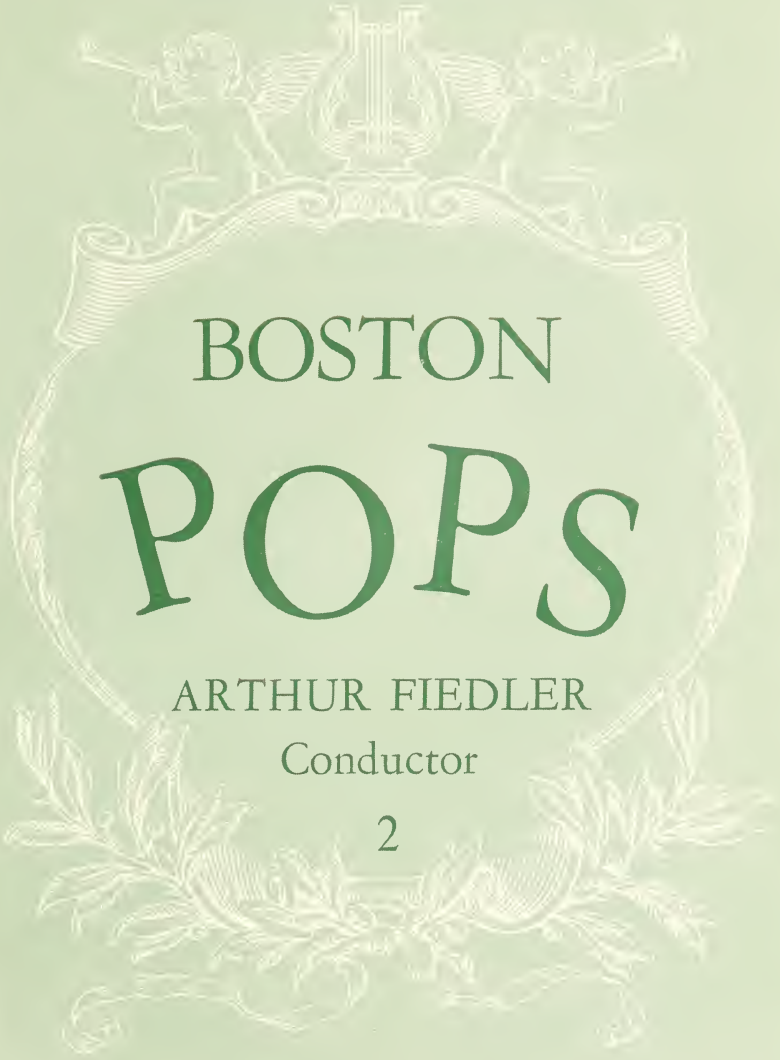
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BOSTON POPS

ARTHUR FIEDLER
Conductor

2

ARTHUR FIEDLER SEVENTY-FIFTH
BIRTHDAY SEASON
1970

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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Program Assistant

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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SYMPHONY HALL BOSTON MASSACHUSETTS

THE BOSTON POPS

The musicians of the Boston Symphony Orchestra gave their first 'Promenade Concert' at the old Music Hall on July 11 1885. Four years earlier, Henry Lee Higginson, the founder, had written of his wish to give in Boston 'especially in the summer, concerts of a lighter kind of music'. From the earliest days music and refreshment conjoined at the 'Promenades', and the public responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular' and later 'Pops', fast became a Boston tradition. Generations have sat at Pops, watching eighteen conductors lead concerts that have delighted Bostonians with the best in light classical and popular music of the day.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny selection of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records Mr Fiedler has made for RCA with the Orchestra, and the televised concerts, together with the winter tours of the Boston Pops Tour Orchestra throughout the United States, have created literally millions of fans far beyond the city of Boston.

The Boston Pops is eighty-five this year, the Boston Symphony will soon be ninety, Arthur Fiedler is seventy-five. Yet Pops remains younger than the springtime which brings it back each year to Symphony Hall.

CORPORATE FUND OF THE BOSTON SYMPHONY ORCHESTRA

The Trustees of the Boston Symphony Orchestra acknowledge with deep gratitude contributions from the business firms and organizations here listed to the Corporate Fund of the Boston Symphony Orchestra, which also helps to support the Esplanade Concerts. The firms have joined the Orchestra in the public service it renders to the community, thereby helping to preserve one of Boston's chief cultural assets.

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BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

first violins

Alfred Krips
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Leonard Moss

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E flat clarinet

bass clarinet

Felix Viscuglia

bassoons

Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Roger Voisin
Gerard Goguen
André Come
Peter Chapman

trombones

Josef Orosz
Paul Gay
Kauko Kahila

tuba

Chester Schmitz

timpani

Everett Firth

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harp

Ann Hobson

piano

Leo Litwin

librarians

Victor Alpert
William Shisler

stage manager

Alfred Robison

personnel manager William Moyer

*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Carol Procter

ARTHUR FIEDLER



In his hometown of Boston, Arthur Fiedler is an institution. His unique personality, his flair, his style and his individual approach to music have made him as familiar and beloved a feature of Boston life as Symphony Hall. Arthur Fiedler is more than the local boy who made good; he is the local boy who has made an indelible mark not only on the musical history of this city, but on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother was a 'good amateur musician' who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre – which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of World war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, a feature of Boston's musical life since 1885. Under his direction Pops has become familiar to music-lovers throughout the world. One of the means by which the names of Fiedler and the Boston Pops have become household words is through recordings: the Boston Pops has made more records than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie*, resulted in the sale of over one million copies of the recording by the

Pops. In the summer of 1958 RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Since 1958 another four million Pops albums have been sold, and the Pops and Fiedler have averaged a million singles a year. The total sales are now over 47,000,000.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. His conducting career has taken him to all corners of North America, as well as Europe, Africa, Asia, South America and Australia.

On December 17 last year Arthur Fiedler celebrated his seventy-fifth birthday by conducting a gala concert with the Boston Symphony. Governor Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world Arthur Fiedler speaks through the universal language of music, and through the unique appeal of the Boston Pops.

HARRY ELLIS DICKSON



Harry Ellis Dickson has for many years had two careers in music. He joined the Boston Symphony Orchestra as a violinist in 1938, when Koussevitzky was Music Director, but had also been active as a conductor before then. His conducting career has flourished since at the Pops, the Esplanade and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he studied at the Somerville High School and at the New England Conservatory of Music. Then he won a scholarship to the Hochschule für Musik in Berlin, Germany, and stayed there for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestral Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

An ardent collector of anecdotes about musicians, especially conductors, he has written an entertaining book, *'Gentlemen, more dolce please'*, which was published last fall. Recently he was created a Chevalier in the *Ordre des Arts et des Lettres* by the French government. One of his close friends is Danny Kaye, whose conducting career he has helped on its path by his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

Monday May 4 1970

TONIGHT'S SOLOISTS



MASON WILLIAMS, who has been called a 'Renaissance Buckaroo', is widely known as a poet, artist and television writer, as well as a composer and guitarist. Born in Abilene, Texas, he began studying the guitar in 1958 at Oklahoma City University. The following year he formed a folk group, The Wayfarer Trio, which performed throughout the Southwest. His first performance with a symphony orchestra was with the Boston Pops at a benefit for Biafran relief in April 1969. As a composer, Mason Williams won two Grammy Awards last year for his Brazilian-inspired guitar composition *Classical Gas*. He has made three albums for Warner Brothers, 'The Mason Williams Phonograph Record', 'The Mason Williams Ear Show' and 'Music'. *The Good Ship Paul Revere* is one of several songs written by Mason Williams to commemorate events during his naval career. In addition to musical composition, he has published seven books, most recently *The Mason Williams Reading Matter,* and has been head writer for the Smother Brothers Comedy Hour. He has also written for other television shows including the Roger Williams Show, the Summer Brothers Smothers Show, the Glenn Campbell Show and several specials. Mason Williams' largest creation, a full size poster of a Greyhound bus, is part of the permanent collection of the New York Museum of Modern Art. He plans to appear in the future with various orchestras and to expand into the area of expository television.

NANCY CIRILLO, Assistant Professor of Music in Performance at Wheaton College and a member of the Wheaton Trio, studied violin with her father and Louis Persinger. She was recipient of the Naumburg Award, an Arrigo Serrato award in Rome, the High Fidelity Award at Tanglewood and a Fromm Fellowship. She has given several solo recitals in New York, and has toured with the Manhattan Soloists, the Manhattan Trio, and the New Art Trio. She has appeared as soloist with the Little Orchestra Society, the National Orchestral Association and the Naumberg Orchestra. For three summers she has taken part in the Marlboro Festival.

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

Monday evening May 4 1970 at 8.30 pm

Sixth program

ARTHUR FIEDLER *Conductor*

*The Boston Pops March — *Gold*

Festive Overture — *Shostakovich*

*Londonderry Air — *Grainger*

Classical Gas — *Williams*
MASON WILLIAMS AND ORCHESTRA

Reason to Believe — *Hardin*
Soloist MASON WILLIAMS

La Chanson de Claudine — *Williams–Longet*
MASON WILLIAMS AND ORCHESTRA

Orange Blossom Special — *Rouse*
Soloist MASON WILLIAMS

All the Time — *Williams*
Manha de Carnaval — *Bonfa–Maria*
MASON WILLIAMS AND ORCHESTRA

*Suite from 'Gaîté Parisienne' — *Offenbach*
Overture – Allegro brillante – Polka – Galop – Valse – March – Can-Can – Finale

Violin Concerto in E minor op. 64 — *Mendelssohn*
Allegro molto appassionato
Andante
Allegro molto vivace
Soloist NANCY CIRILLO

*Eleanor Rigby — *Lennon–McCartney*

Among those present: **Fisher Junior College; Wheaton College; First National Bank of Boston; National Association of Supervisors of State Banks; Burdett College**

*RCA RECORDS — BALDWIN PIANO

If they run out of Löwenbräu
...order champagne.



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Tuesday May 5 1970

TONIGHT'S SOLOISTS

MASON WILLIAMS' biography is printed on page 8

DEBBIE SOBOL, a Sophomore scholarship student at Smith College, began studying piano at age seven in her hometown of Kingston, Pennsylvania. She won the 1965 Baldwin Keyboard Achievement Award and was a finalist in the 1968 Kosciufko Chopin Scholarship Competition. She has appeared as soloist with the Wilkesbarre Philharmonic Orchestra, the Niagara Falls Symphony, the Binghamton Philharmonic and the Mansfield College Community Orchestra, and she gave a full recital at Smith during her freshman year. Last summer she took part in the Marlboro Music Festival. Miss Sobol studies piano with Lorry Wallfisch.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

STEREO CASSETTES BY
THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER *Conductor*

Fiedler's choice	RK-1143
Arthur Fiedler & the Boston Pops play the Beatles	RK-1135
Chet picks on the 'Pops' *(with* Chet Atkins)	RK-1129
A Pops serenade	RK-1120
Fiedler & the Pops play 12 big band hits	RK-1116
Up, up and away	RK-1103
The Pops goes country *(with* Chet Atkins)	RK-1059
The best of Arthur Fiedler & the Boston Pops	RK-1047
Grand Canyon suite & four favorites	RK-1033
'Tenderly' & other romantic favorites	RK-1029
Fiedler's all-time favorites	RK-1026
More music from million dollar movies	RK-1023
'Jalousie' & other favorites in the Latin flavor	RK-1021
Music from million dollar movies	RK-1010
Swan Lake excerpts (Tchaikovsky)	RK-1009
Gaîté parisienne (Offenbach) / Gayne ballet suite (Khachaturian)	RK-1003

THE
BOSTON POPS ORCHESTRA
ON
RCA

Tuesday evening May 5 1970 at 8.30 pm

Seventh program

ARTHUR FIEDLER *Conductor*

SMITH NIGHT

*The Boston Pops March — *Gold*

Festive Overture — *Shostakovich*

*Londonderry Air — *Grainger*

Classical Gas — *Williams*

MASON WILLIAMS AND ORCHESTRA

Reason to Believe — *Hardin*

Soloist MASON WILLIAMS

La Chanson de Claudine — *Williams–Longet*

MASON WILLIAMS AND ORCHESTRA

Orange Blossom Special — *Rouse*

Soloist MASON WILLIAMS

All the Time — *Williams*

Manha de Carnaval — *Bonfa–Maria*

MASON WILLIAMS AND ORCHESTRA

*Suite from 'Gaîté Parisienne' — *Offenbach*

Overture – Allegro brillante – Polka – Galop – Valse – March – Can-Can – Finale

SMITH ALMA MATER

Piano Concerto no. 1 in B flat minor op. 23 — *Tchaikovsky*

Allegro non troppo e molto maestoso
Andante semplice
Allegro con fuoco

Soloist DEBBIE SOBOL *Smith '72*

Among those present: **Smith College; Firnabank Club; American Mutual Associates; Westford Academy Band**

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

*RCA RECORDS — BALDWIN PIANO



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The Champagne of Beers

Wednesday May 6 1970

TONIGHT'S SOLOIST



GEORGE SHEARING, born blind in London in 1919, is today one of the most famous jazz pianists in the world. Ending his formal education in schools for the blind at sixteen, he began his piano career playing in English pubs and supperclubs. In 1937, playing the accordion, Shearing made his first recording accompanied on the piano by jazz critic Leonard Feather. Soon after, he had his own BBC radio show, gaining the reputation as the Englishman who 'blew jazz piano like an American'. During World War Two, Mr Shearing's popularity increased through radio, recordings and club engagements. *September in the Rain*, first recorded by Shearing and his newly formed quintet in 1949, was the first of many jazz hits in America, and he has since won every significant US trade and disk jockey poll, some as many as seven times. His most popular hits include *I Only Have Eyes for You, The Nearness of You* and *Lullaby of Birdland*. Shearing, known also as a composer-arranger, has made albums with such vocalists as Nat King Cole, Peggy Lee, Dakota Station and Nancy Wilson. Now an American citizen, George Shearing and his family live in Los Angeles. When he is not recording for Capitol Records, Mr Shearing visits schools and hospitals for the blind throughout the United States.

The soloist for Thursday May 7 1970

PHILIP KRAFT, who lives in Chelsea, has been studying the piano for nearly twelve years. He attended the Preparatory Division of the New England Conservatory for four years, and during that time played as soloist with the preparatory orchestra, as well as giving solo recitals. Last summer he completed his freshman year at Harvard, where he concentrated in biochemistry, and won the Arlington Philharmonic's Young Artists Competition.

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Wednesday evening May 6 1970 at 8.30 pm

Eighth program

ARTHUR FIEDLER *Conductor*

*Slavonic Dance no. 7 in C major op. 72 — *Dvořák*

*Overture to 'Oberon' — *Weber*

From the Piano Concerto no. 23 in A major K. 488 — *Mozart*

Andante

Presto

Soloist GEORGE SHEARING

*Fantasia on 'Greensleeves' — *Vaughan Williams*

I'll never Fall in Love Again — *Bacharach*

Both Sides Now — *Mitchell*

Lullaby of Birdland — *Shearing*

GEORGE SHEARING QUINTET

Presenting George Shearing in a Lighter Mood

Nola — *Arndt*

Snowfall — *Thornhill*

Sheherazade — *Rimsky–Korsakov*

What Kind of Fool Am I — *Bricusse–Newley*

COLBY JUNIOR COLLEGE CHOIR — ROBERT NIMS *Director*

MARILYN NIMS *Accompanist*

From the 'Spring Cantata' — *Persichetti*

Spring is like a perhaps hand
in Just-spring

Good Little Girl — *Poulenc*

Hedge-hog — *Poulenc*

Alma Mater — *Kiernan '34*

*Marche Slave — *Tchaikovsky*

*Wine, Woman and Song, waltzes — *Strauss*

*Smoke Gets in Your Eyes — *Kern–Bodge*

Aquarius, from 'Hair' — *MacDermot*

Among those present: **Colby Junior College; Garland Junior College; Lynn Teachers' Association**

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

*RCA RECORDS — BALDWIN PIANO

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Thursday May 7 1970

TONIGHT'S GUEST CONDUCTOR



HARRY JOHN BROWN started his career in music very young. When he was five, his mother, who had been a prima ballerina with the Chicago Opera, gave him a baton. With a musical score spread in front of him on the living room floor he would 'conduct' the Metropolitan Opera broadcasts. At thirteen he organized a band from among his schoolmates, and within two years the group had grown to a sixty-five member orchestra. He won a Young Composer's Award from the New York Philharmonic at the age of sixteen for a tone poem called 'Arizona', and in the following year was awarded a scholarship to the Eastman School of Music.

Enlisting in the US Army in 1942, Mr Brown became an interpreter and interrogator on the front line, thanks to his command of German, French, Czech and Russian. Later he became Director of the famous GI Symphony, and by the time he was twenty-one had been guest conductor with orchestras in Nuremburg, Munich and Vienna. After the war Harry John Brown completed his studies at the Eastman School, took his MA degree from the University of Chicago, and during the summers studied conducting with Serge Koussevitzky at the Berkshire Music Center in Tanglewood. In the winter he would conduct concerts in Chicago, and was Director of Elmhurst College's School of Music. As Conductor of the Tri-City Symphony in Davenport, Iowa, he did much community orchestra work for five seasons. He was later invited to conduct the Chicago Symphony.

Harry John Brown conducted a concert in the Milwaukee Auditorium with Van Cliburn as soloist, which led to his engagement in 1959 as Music Director and Conductor of the Milwaukee Symphony. In a few years he had built a major orchestra. Meanwhile he became known nationally through the seven 'Voice of Firestone' programs which he conducted on television. He has been guest conductor with many major orchestras and other musical organizations, among them the Chicago Symphony, the Baltimore Symphony, the Greater Miami Philharmonic, the University of Kansas, the Annapolis Fine Arts Festival (where he was granted honorary citizenship of Maryland by Governor Tawes), and the Interlochen National Music Camp.

Harry John Brown's association with Arthur Fiedler and the Boston Pops dates back more than fifteen years. He first appeared in Symphony Hall with the Pops in 1954, and on that occasion Arthur Fiedler came backstage at the end of the concert to invite him to become Associate Conductor of the Boston Pops Tour Orchestra for the following season. Mr Brown made forty-five appearances throughout the United States during the three years following. He most recently conducted the Boston Pops during the 1969 season.

TONIGHT'S SOLOIST

PHILIP KRAFT'S biography is printed on page 12

Thursday evening May 7 1970 at 8.30 pm

Ninth program

HARRY JOHN BROWN *Conducting*

*Radetzky March — *J. Strauss Sr*

*Overture to 'Sakuntala' — *Goldmark*

*Clair de lune — *Debussy*

*The Three-Cornered Hat — *deFalla*

The neighbors
Dance of the miller
Final dance

*Roumanian Rhapsody no. 1 in A major op. 11 — *Enesco*

Piano Concerto no. 1 in E flat — *Liszt*

Soloist PHILIP KRAFT

*Selection from 'Guys and Dolls' — *Loesser*

I've never been in love before – Luck be a lady – I'll know – A woman in love – Guys and dolls – A bushel and a peck – Sit down, you're rockin' the boat – Reprise: I've never been in love before

*Yesterday — *Lennon–McCartney*

*Look Sharp – Be Sharp — *Merrick–Bennett*

Among those present: Harvard Business School; Weymouth Catholic Club; Stonehill College; American Mutual Associates

*RCA RECORDS — BALDWIN PIANO



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Friday May 8 1970

TONIGHT'S GUEST CONDUCTOR

HARRY JOHN BROWN'S biography is printed on page 14



A POPS REHEARSAL FOR NBC TELEVISION
Arthur Fiedler conducts 'The Carnival of Animals'
with Hugh Downs as narrator



"The Year of the Possible Dream"

CHANNEL 2 AUCTION
MAY 30th—JUNE 6th

Friday evening May 8 1970 at 8.30 pm

Tenth program

HARRY JOHN BROWN *Conducting*

UNIVERSITY OF NEW HAMPSHIRE NIGHT

*Radetzky March — *J. Strauss Sr*

*Overture to 'Sakuntala' — *Goldmark*

*Clair de lune — *Debussy*

*The Three-Cornered Hat — *deFalla*

The neighbors
Dance of the miller
Final dance

*Tales from the Vienna Woods, waltzes — *Strauss*

*Roumanian Rhapsody no. 1 in A major op. 11 — *Enesco*

UNIVERSITY OF NEW HAMPSHIRE CONCERT CHOIR
CLEVELAND L. HOWARD *Director*
BONNIE MAE MARSHALL *Accompanist*

Fa Una Canzone (Sing Me a Song)	*Vecchi*
So ben mi ch'a bon tempo (So Well I Know Who's Happy)	*Vecchi*
I'd Enter Your Garden	*Brahms*
Awake, Awake My Darling	*Brahms*
Ezekiel Saw de Wheel	*Dawson*
Alma Mater	*Moore '98*

*Selection from 'Guys and Dolls' — *Loesser*

I've never been in love before – Luck be a lady – I'll know – A woman in love – Guys and dolls – A bushel and a peck – Sit down, you're rockin' the boat – Reprise: I've never been in love before

*Yesterday — *Lennon–McCartney*

*Look Sharp – Be Sharp — *Merrick–Bennett*

Among those present: **University of New Hampshire, Boston Alumni Club; Guild of St John of God**

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Saturday May 9 1970

TONIGHT'S GUEST CONDUCTOR

HARRY JOHN BROWN'S biography is printed on page 14

TONIGHT'S SOLOIST

JANET PACKER, a Senior majoring in history at Wellesley College, has studied violin with Millard Taylor at the Eastman School of Music, with the Guarneri String Quartet, and with Ayrton Pinto of the Boston Symphony Orchestra. She appeared as soloist with the Rochester Philharmonic Orchestra at sixteen, and this year is concertmistress of the MIT Orchestra. She plans to attend graduate school next fall.

RECENT RECORDINGS BY
THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER *Conductor*

Fiedler's choice	LSC-3130
Motion picture classics	LSC-7056
Carmen ballet (Bizet-Shchedrin)	LSC-3129
Arthur Fiedler & the Boston Pops play the Beatles	LSC-3117
Chet picks on the 'Pops' (*with* Chet Atkins)	LSC-3104
Arthur Fiedler & the Boston Pops play Glenn Miller's biggest hits	LSC-3064
Up, up and away	LSC-3041
Concerto in F (Gershwin) / Fantasy & improvisations (Nero) } (*with* Peter Nero)	LSC-3025
The Pops goes West	LSC-3008
America's favorites (*with* Kate Smith)	LSC-2991
Music from million dollar shows	LSC-2965
Irish night at the Pops	LSC-2946
Tales from Vienna	LSC-2928
Stan Getz & Arthur Fiedler at Tanglewood	LSC-2925
All the things you are	LSC-2906
Holiday for strings	LSC-2885
More highlights from an Evening at the Pops	LSC-2882
The 'Pops' goes country (*with* Chet Atkins)	LSC-2870
The Duke at Tanglewood (*with* Duke Ellington)	LSC-2857
An Evening at the Pops	LSC-2827
Nero goes 'Pops' — an all-Gershwin program (*with* Peter Nero)	LSC-2821
The best of Fiedler & the Boston Pops	LSC-2810
'Tenderly'	LSC-2798

THE
BOSTON POPS ORCHESTRA
ON
RCA

Saturday evening May 9 1970 at 8.30 pm

Eleventh program

HARRY JOHN BROWN *Conducting*

BOSTON WELLESLEY COLLEGE CLUB NIGHT

*Radetzky March — *J. Strauss Sr*

*Overture to 'Sakuntala' — *Goldmark*

*Clair de lune — *Debussy*

*The Three-Cornered Hat — *deFalla*

The neighbors
Dance of the miller
Final dance

WELLESLEY ALMA MATER

*Tales from the Vienna Woods, waltzes — *Strauss*

First Movement (Allegro molto appassionato) from the Violin Concerto in E minor op. 64 — *Mendelssohn*

Soloist JANET PACKER *Wellesley '70*

*Roumanian Rhapsody no. 1 in A major op. 11 — *Enesco*

*Selection from 'Guys and Dolls' — *Loesser*

I've never been in love before – Luck be a lady – I'll know – A woman in love – Guys and dolls – A bushel and a peck – Sit down, you're rockin' the boat – Reprise: I've never been in love before

*Yesterday — *Lennon–McCartney*

*Look Sharp – Be Sharp — *Merrick–Bennett*

Among those present: Boston Wellesley College Club; Temple Tifereth Israel of Malden; Trinity Covenant Church Young Adult Group; Covenant Congregational Church Adult Fellowship; Business and Professional Women's Club of Central Congregational Church, Providence, Rhode Island

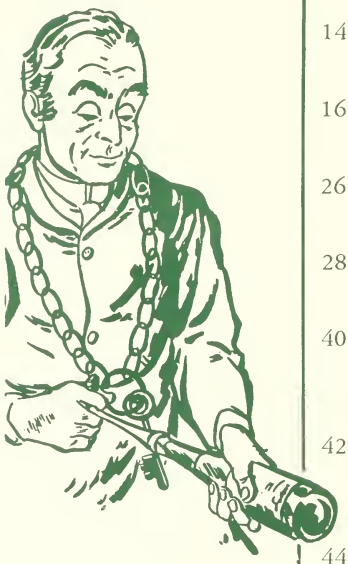
*RCA RECORDS — BALDWIN PIANO

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POPS No. SEE WINE LIST ON PAGE 21

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

40. ***Pastene Anniversary Cream Sherry***
A rich delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

The Pops Wine List

CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	8.00	
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Burgundy	8.00	
4	Pastene Sparkling Burgundy	7.00	4.00
5	Great Western Extra Dry	8.00	5.00
6	*Gancia Asti Spumante	8.00	
7	Great Western Sparkling Burgundy	8.00	5.00
8	*Gancia Lacrima Christi	9.00	
9	*Ackerman Dry Royal	8.00	
11	*DeLuze Sparkling Burgundy Rosé	9.00	
13	*Bollinger Brut	12.00	7.00
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	9.00	

17 Champagne Cocktail for two – 3.00

WHITE WINES

10	Pastene Riesling	3.50	
21	*DeLuze Bordeau Special Reserve	4.00	
12	Pastene Sauterne	3.50	2.50
23	*DeLuze Sauterne	5.00	
14	Pastene Chablis	3.50	2.50
16	Pastene Rhine	3.50	2.50
32	*Pinot Chardonnay A. Lichine	4.50	
18	*Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
20	*Sichel Zeltinger Riesling	6.00	4.00
22	*Bolla Soave	4.50	3.00
25	*DeLuze Pouilly Fuissé	6.00	3.50
29	*Ackerman Vouvray	4.50	3.00
31	*Langenbach Liebfraumilch Guilden Krone	5.00	3.50
33	*Langenbach Bernkastler Meister Krone	4.50	3.00
58	*Pouilly Fuissé A. Lichine	4.50	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	3.00
Claret Lemonade	1.00	3.00

RED AND ROSÉ WINES

		Bot.	½ Bot.
24	*Beaujolais Alexis Lichine	4.00	2.50
26	Pastene Burgundy	3.50	2.50
39	*DeLuze St Emilion	4.00	
28	Pastene Chianti	3.50	
41	*Latour Beaune Burgundy	5.50	3.00
43	*M & R Melini Chianti (Red)	5.00	3.00
34	*Brolio Chianti	5.00	3.00
36	*Bolla Valpolicella	5.00	3.00
35	*Tavel Château d'Aqueria (Olivier)	4.50	3.00
37	Beaulieu Grenache Rosé	3.50	
54	Pastene Vin Rosé	3.50	2.50
30	Pastene Avelar Rosé (Portugal)	4.50	3.00

S.S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauterne	3.00
47	Gold Coast Red Burgundy	3.00
49	Gold Coast Red Port	3.00
51	Gold Coast White Port	3.00
53	Gold Coast Sherry	3.00
55	Gold Coast Muscatel	3.00

SHERRIES, PORTS AND MADEIRA

		Bottle	Glass
38	*Sandeman 3 Star Tawny Port	7.00	
40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	3.00	2.00
50	Pastene Port	3.00	2.00
52	*Sandeman Rich Cream Sherry	5.50	
57	*Duff Gordon Amontillado (Dry)	5.50	1.00
59	*Duff Gordon Generoso (Medium Sweet)	5.00	
61	*Cossart Gordon 26 Golden Mello Madeira	5.00	
63	*Cockburn Best Reserve Port	5.00	

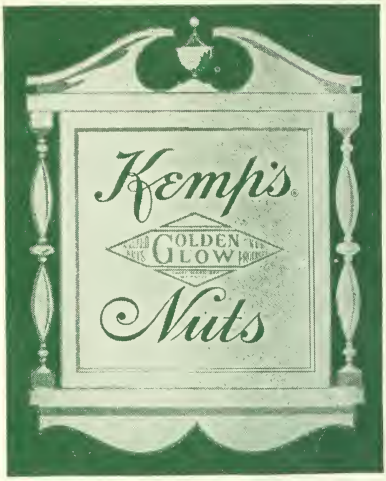
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MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON THE FOLLOWING PAGES



A POPS REHEARSAL
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Members of the double bass section



Program Note:

The encores of tonight's Pops concert will be played at the Sheraton-Boston.

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The Pops Menu

SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.25	Breast of Turkey	1.30
Country Ham and Swiss Cheese	1.25	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75
Mixed Nuts (no peanuts)	.75	1.05			

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	.85	Chocolates	.30
Butter Creams	1.10	Jelly Gems, assorted	.85
Miniatures – 5½ oz.	.85	Pepp.-Wtg.-Coffee Patties	.60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Coca Cola	.25
Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Individual Pot	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 21

BEER & ALE & CIGARETTE LIST ON PAGE 25

FIRST BALCONY SERVICE — HUNTINGTON AVENUE FOYER

SECOND BALCONY SERVICE — STAGE END OF LEFT CORRIDOR

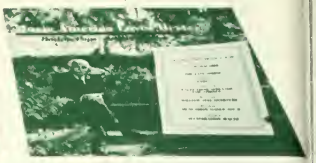
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Budweiser Beer	1.00
Miller High Life	1.00
Michelob Beer	1.25
Heineken's Beer (Holland)	1.25
Löwenbräu Munich Beer, Light or Dark (Germany)	1.25
Bass Ale	1.25

Cigarettes

Camel	.50	Newport	.50
Chesterfield, regular	.50	Pall Mall	.50
Kent king	.50	Parliament	.50
Lark	.50	Raleigh filter	.50
Lucky Strike	.50	Herbert Tareyton filter	.50
Marlboro	.50	Winston	.50
Benson & Hedges 100's	.50	Virginia Slims	.50

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

WCRB-AM-FM Boston (stereo)
WCRX-FM Springfield
WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany
WPJB-FM Providence

The Tuesday evening concerts will be broadcast live by:

WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany

The audience would help greatly by being reasonably quiet while the conductor is on the podium.

1970

Tanglewood

BERKSHIRE FESTIVAL
JULY 3/AUGUST 23
Lenox, Massachusetts 01240

BOSTON SYMPHONY ORCHESTRA

Highlights of the season include



Opening Weekend Concerts

JULY 3, 4, 5

Two concerts conducted by Seiji Ozawa, including a performance of Bernstein's *Chichester Psalms* for chorus and orchestra

Mahler's Second symphony, *Resurrection*, conducted by Leonard Bernstein, with Christa Ludwig and Lorna Haywood as soloists



Beethoven Concerts

Two weekends of concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra

The six concerts include all the Piano concertos, the Triple concerto, overtures, and symphonies, including the Ninth.

The Beethoven concerts are given in commemoration of the 200th anniversary of the composer's birth.

Berlioz Requiem

Conducted by Seiji Ozawa, with Leopold Simoneau as soloist.

This performance is given in memory of Charles Munch, the Boston Symphony Orchestra's Music Director, 1949-1962

Mozart's Così fan tutte

A concert staging of Mozart's comic masterpiece, conducted by Seiji Ozawa. The soloists are Phyllis Curtin, Rosalind Elias, Teresa Stratas, George Shirley, Tom Krause, and Ezio Flagello

TANGLEWOOD-ON-PARADE is the annual day-long demonstration of the work of the Berkshire Music Center, Tuesday, July 28, culminating in the evening with the Gala Concert by the Boston Symphony Orchestra. This year it celebrates the BMC's 30th anniversary.

RCA RECORDS BALDWIN PIANO
Thomas D. Perry, Jr., Manager



WEEKEND PRELUDES will continue to offer short programs by important artists, each Friday evening at 7pm, free to holders of tickets for the 9pm Boston Symphony concert.

OPEN REHEARSALS each Saturday morning at 10:30 offer a glimpse of the Orchestra and its conductor at work.

Boston Pops at Tanglewood

ARTHUR FIEDLER, Conductor
TUESDAY, AUGUST 11 AT 8:30 P.M.

Contemporary Trends Concerts

Further explorations into the broad spectrum of contemporary popular music. This is the series that brought Tanglewood such artists as Ravi Shankar, the Modern Jazz Quartet, Janis Joplin, Judy Collins, and Mahalia Jackson. The 1969 Fillmore at Tanglewood program presented The Jefferson Airplane, The Who, and B.B. King, and drew an all-time record crowd.

Berkshire Music Center Concerts

The Boston Symphony's unique summer academy for advanced study of music offers concerts nearly every day during the Festival season. Orchestra, chamber music, choral and vocal music programs are presented.

The FESTIVAL OF CONTEMPORARY MUSIC, sponsored in cooperation with the Fromm Music Foundation of Chicago, often called a 'Festival-within-a-festival,' turns Tanglewood into the contemporary music capital of the world during its intensive presentation of new works, some commissioned especially for the Festival and many heard in premiere performances.

Festival artists include

conductors
Leonard Bernstein
Aaron Copland
Arthur Fiedler
Seiji Ozawa
Gunther Schuller
William Steinberg
Michael Tilson Thomas

pianists
Vladimir Ashkenazy
Christoph Eschenbach
Rudolf Firkusny
Claude Frank
Lili Kraus
Jerome Lowenthal
Peter Serkin
Yuji Takahashi
Andre Watts
Alexis Weissenberg

violinists
Itzhak Perlman
Joseph Silverstein
Paul Zukofsky

cellist
Jules Eskin

singers
John Alexander
Phyllis Curtin
Rosalind Elias
Ezio Flagello
Lorna Haywood
Tom Krause
Christa Ludwig
George Shirley
Leopold Simoneau
Teresa Stratas

choruses
Chorus Pro Musica
Harvard Glee Club
Framingham Choral Society
Radcliffe Choral Society
Tanglewood Festival Chorus

groups
The Corky Siegal Blues Band

For further information: Berkshire Festival, Symphony Hall, Boston, Mass.





won't you help continue the music that is the Fiedler Tradition?

The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty years ago he founded the free outdoor Esplanade Concerts on the banks of Boston's Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 47,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

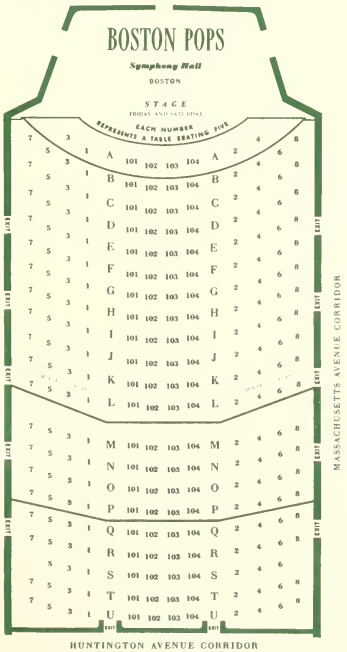
The Council of Friends, founded seven years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and to help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

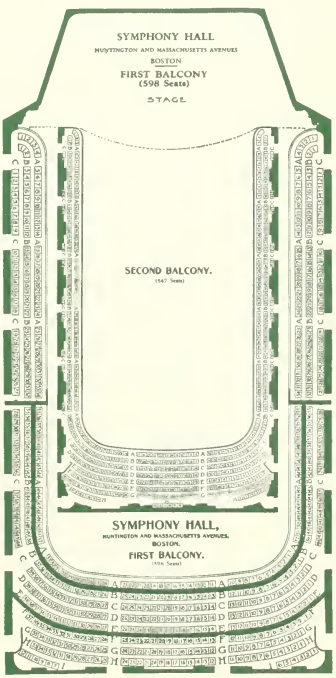
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BOSTON POPS

ARTHUR FIEDLER
Conductor

3

ARTHUR FIEDLER SEVENTY-FIFTH
BIRTHDAY SEASON
1970

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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SYMPHONY HALL BOSTON MASSACHUSETTS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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SYMPHONY HALL BOSTON MASSACHUSETTS

THE BOSTON POPS

The musicians of the Boston Symphony Orchestra gave their first 'Promenade Concert' at the old Music Hall on July 11 1885. Four years earlier, Henry Lee Higginson, the founder, had written of his wish to give in Boston 'especially in the summer, concerts of a lighter kind of music'. From the earliest days music and refreshment conjoined at the 'Promenades', and the public responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular' and later 'Pops', fast became a Boston tradition. Generations have sat at Pops, watching eighteen conductors lead concerts that have delighted Bostonians with the best in light classical and popular music of the day.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny selection of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records Mr Fiedler has made for RCA with the Orchestra, and the televised concerts, together with the winter tours of the Boston Pops Tour Orchestra throughout the United States, have created literally millions of fans far beyond the city of Boston.

The Boston Pops is eighty-five this year, the Boston Symphony will soon be ninety, Arthur Fiedler is seventy-five. Yet Pops remains younger than the springtime which brings it back each year to Symphony Hall.

CORPORATE FUND OF THE BOSTON SYMPHONY ORCHESTRA

The Trustees of the Boston Symphony Orchestra acknowledge with deep gratitude contributions from the business firms and organizations here listed to the Corporate Fund of the Boston Symphony Orchestra, which also helps to support the Esplanade Concerts. The firms have joined the Orchestra in the public service it renders to the community, thereby helping to preserve one of Boston's chief cultural assets.

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Boston Edison Company
Boston Gas Company
Boston Globe
Boston Herald Traveler
Cabot Corporation
William Carter Company
Eastern Company
Fidelity Management & Research Company
Filene's Sons Company
First National Bank of Boston
Garland Corporation
General Telephone & Electronics
Gillette Company
G. K. Hall & Company
Houghton Mifflin Company
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Arthur D. Little, Inc.
Marsh & McLennan
Maynard Plastics, Inc.
National Shawmut Bank of Boston
New England Merchants National Bank
New England Mutual Life Insurance Company
New England Telephone & Telegraph Company
Polaroid Corporation
Raytheon Company
Sears Roebuck & Company
State Street Bank & Trust Company
Stop & Shop, Inc.
Time, Inc.
William Underwood Company
United-Carr, Inc.

BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

first violins

Alfred Krips
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Leonard Moss

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E flat clarinet

bass clarinet

Felix Viscuglia

bassoons

Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Roger Voisin
Gerard Goguen
André Come
Peter Chapman

trombones

Josef Orosz
Paul Gay
Kauko Kahila

tuba

Chester Schmitz

timpani

Everett Firth

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harp

Ann Hobson

piano

Leo Litwin

librarians

Victor Alpert
William Shisler

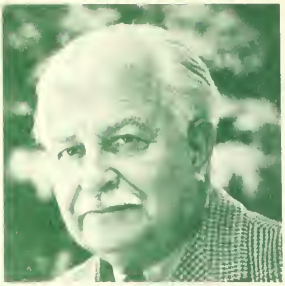
stage manager

Alfred Robison

personnel manager William Moyer

*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Carol Procter

ARTHUR FIEDLER



In his hometown of Boston, Arthur Fiedler is an institution. His unique personality, his flair, his style and his individual approach to music have made him as familiar and beloved a feature of Boston life as Symphony Hall. Arthur Fiedler is more than the local boy who made good; he is the local boy who has made an indelible mark not only on the musical history of this city, but on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother was a 'good amateur musician' who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence.*

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of World war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, a feature of Boston's musical life since 1885. Under his direction Pops has become familiar to music-lovers throughout the world. One of the means by which the names of Fiedler and the Boston Pops have become household words is through recordings: the Boston Pops has made more records than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie,* resulted in the sale of over one million copies of the recording by the

Pops. In the summer of 1958 RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Since 1958 another four million Pops albums have been sold, and the Pops and Fiedler have averaged a million singles a year. The total sales are now over 47,000,000.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. His conducting career has taken him to all corners of North America, as well as Europe, Africa, Asia, South America and Australia.

On December 17 last year Arthur Fiedler celebrated his seventy-fifth birthday by conducting a gala concert with the Boston Symphony. Governor Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world Arthur Fiedler speaks through the universal language of music, and through the unique appeal of the Boston Pops.

HARRY ELLIS DICKSON



Harry Ellis Dickson has for many years had two careers in music. He joined the Boston Symphony Orchestra as a violinist in 1938, when Koussevitzky was Music Director, but had also been active as a conductor before then. His conducting career has flourished since at the Pops, the Esplanade and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he studied at the Somerville High School and at the New England Conservatory of Music. Then he won a scholarship to the Hochschule für Musik in Berlin, Germany, and stayed there for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestral Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

An ardent collector of anecdotes about musicians, especially conductors, he has written an entertaining book, *'Gentlemen, more dolce please'*, which was published last fall. Recently he was created a Chevalier in the *Ordre des Arts et des Lettres* by the French government. One of his close friends is Danny Kaye, whose conducting career he has helped on its path by his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

Monday May 11 1970

TONIGHT'S GUEST ARTISTS



THE MOOG QUARTET, led by Gershon Kingsley, also includes Kenneth Bickel, Stan Free and Eric Knight. Dave Brewer plays the drums. They will perform original works by Mr Kingsley on the Moog Synthesizer, an electronic instrument with thousands of tiny solid state circuits controlled by a keyboard, which duplicates all kinds of sounds. Mr Kingsley has received two CLIO awards for radio and television commercials created for the Moog, composed scores for industrial and theatrical films, recorded two albums, and performed with his Moog Quartet at Carnegie Hall. He also composed electronic music for the Kodak Exhibit at the 1970 World's Fair in Japan, has been musical director of 'La Plume de ma Tante' and other Broadway shows, and expressed his talent more personally in creating the 'Shabbat for Today', a unique Synagogue chant utilizing rear screen slide projection, which has been presented in Temples throughout the country. Gershon Kingsley lives in New York where he lectures at the New School and works at his studio.

TONIGHT'S SOLOIST



EUGENE INDJIC, born in Yugoslavia in 1947, came to America when he was four and began studying piano at an early age, giving his first concert when he was eleven. He won scholarships to Phillips Academy, Andover, and to Harvard, graduating from both with honors. He was the youngest soloist ever to perform with the Boston Symphony, giving a solo performance conducted by Erich Leinsdorf in 1966, and he has played with the Washington National Symphony at Philharmonic Hall, with the Pittsburgh, Cincinnati and Copenhagen Symphonies, and has recently given concerts in Scandinavia, Spain and Italy. During the last ten years Eugene Indjic has appeared more than 40 times with The Boston Pops.

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

Monday evening May 11 1970 at 8.30 pm

Twelfth program

ARTHUR FIEDLER *Conductor*

*French Military March — *Saint-Saëns*

Academic Festival Overture — *Brahms*

Suite from 'The Water Music' — *Handel–Harty*

Allegro
Air
Allegro deciso *with* MOOG QUARTET

Concerto Moogo — *Kingsley*

Allegro
Allegretto
Symphonic rock
Andante
MOOG QUARTET *and* ORCHESTRA

*Selection from 'West Side Story' — *Bernstein*

I feel pretty – Maria – Something's coming – Tonight –
One hand, one heart – Cool – América

Piano Concerto no. 1 in B flat minor op. 23 — *Tchaikovsky*

Allegro non troppo e molto maestoso
Andante semplice
Allegro con fuoco
Soloist EUGENE INDJIC

Eugene Indjic plays the Steinway piano

Among those present: **Garden Club of America; American Mutual Associates; Greater Boston Academy**

*RCA RECORDS — BALDWIN PIANO

If they run out of Löwenbräu ...order champagne.



IMPORTED BY HANS HOLTERBOSCH, INC., NEW YORK 51, N.Y.

Tuesday May 12 1970

TONIGHT'S GUEST ARTISTS

Biographies of THE MOOG QUARTET and EUGENE INDJIC are printed on page 8



ARTHUR FIEDLER'S SEVENTY-FIFTH BIRTHDAY
Mr and Mrs Fiedler and the cake

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Tuesday evening May 12 1970 at 8.30 pm

Thirteenth program

ARTHUR FIEDLER *Conductor*

*French Military March — *Saint-Saëns*

Academic Festival Overture — *Brahms*

Suite from 'The Water Music' — *Handel–Harty*

Allegro
Air
Allegro deciso *with* MOOG QUARTET

Concerto Moogo — *Kingsley*

Allegro
Allegretto
Symphonic rock
Andante
MOOG QUARTET *and* ORCHESTRA

*Selection from 'West Side Story' — *Bernstein*

I feel pretty – Maria – Something's coming – Tonight –
One hand, one heart – Cool – América

THE ORPHEAN CLUB OF LASELL JUNIOR COLLEGE
THEODORE C. DAVIDOVICH *Director*

Ye Watchers and Ye Holy Ones	*arr. Davis*
Two Japanese Love Songs	*Watson*
Old Abram Brown	*Britten*
Matchmaker, Matchmaker, from 'Fiddler on the Roof'	*Bock*
Scarborough Fair	*Simon and Garfunkel*

Piano Concerto no. 1 in B flat minor op. 23 — *Tchaikovsky*

Allegro non troppo e molto maestoso
Andante semplice
Allegro con fuoco
Soloist EUGENE INDJIC

Eugene Indjic plays the Steinway piano

Among those present: **Lasell Junior College; Girls' High School Association**

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

*RCA RECORDS — BALDWIN PIANO



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Miller High Life

The Champagne of Beers

Wednesday May 13 1970

TONIGHT'S GUEST ARTISTS



THE NEW YORK ROCK AND ROLL ENSEMBLE, whose instruments include oboe, percussion, keyboard, guitar, bass and cello, perform music ranging from classical through jazz to rock. Three of the four members of the Ensemble attended the Juilliard School of Music. Dorian Rudnytsky, who brought the group together, like Martin Fulterman and Michael Kamen, has a strongly classical orientation to music, while Clifton Nivison was largely self-taught. The versatility of their sound enables them to perform successfully with symphony orchestras and in the 'heaviest' rock clubs. Recent concert performances, in addition to college tours, include The Lyric Theatre in Baltimore with the Baltimore Symphony, The Hollywood Bowl with Arthur Fiedler conducting the San Francisco Symphony, The Fillmore West with Bonnie and Delanie and Eric Clapton, The Boston Tea Party with Sha Na Na, and Carnegie Hall in New York. The Ensemble has just returned from their first European tour which included engagements in Switzerland, Holland, Germany, Denmark and England. The New York Rock and Roll Ensemble has released three albums on the ATCO label: 'The New York Rock & Roll Ensemble', 'Faithful Friends' and 'Reflections', and has signed a recording contract with Columbia Records.



"The Year of the Possible Dream"

CHANNEL 2 AUCTION
MAY 30th–JUNE 6th

Wednesday evening May 13 1970 at 8.30 pm

Fourteenth program

ARTHUR FIEDLER *Conductor*

*Procession of the Nobles, from 'Mlada' — *Rimsky-Korsakov*

Overture to 'The Marriage of Figaro' — *Mozart*

Excerpt from the Brandenburg Concerto no. 5 in D major — *Bach*
BOSTON POPS ORCHESTRA

Excerpt from the Brandenburg Concerto no. 5 in D major — *Bach*
NEW YORK ROCK AND ROLL ENSEMBLE

King Is Dead — *Nivison*
NEW YORK ROCK AND ROLL ENSEMBLE

Winter Child — *Kamen*
Anaconda — *Kamen*
NEW YORK ROCK AND ROLL ENSEMBLE *with* ORCHESTRA

*Yesterday — *Lennon–McCartney*

Aquarius, from 'Hair' — *MacDermot*

*Roumanian Rhapsody no. 1 in A major op. 11 — *Enesco*

*Selection from 'My Fair Lady' — *Loewe*
Get me to the church on time – Wouldn't it be loverly – I've grown accustomed to her face – I could have danced all night – On the street where you live – The rain in Spain – With a little bit of luck

Hava Nagila — *Traditional*

*76 Trombones, from 'The Music Man' — *Willson*

Among those present: Lawrence Memorial Hospital of Medford; Katharine Gibbs School; Boston Alumnae Chapter Alpha Phi; Instrument Society of America; 1920 Sewing Circle; Boston Business School

*RCA RECORDS BALDWIN PIANO

it's the real thing

Enjoy Coca-Cola Trade-mark®

Thursday evening May 14 1970 at 8.30 pm

Fifteenth program

ARTHUR FIEDLER *Conductor*

BOWDOIN NIGHT

*Procession of the Nobles, from 'Mlada'	*Rimsky-Korsakov*
Overture to 'The Marriage of Figaro'	*Mozart*
Excerpt from the Brandenburg Concerto no. 5 in D major BOSTON POPS ORCHESTRA	*Bach*
Excerpt from the Brandenburg Concerto no. 5 in D major NEW YORK ROCK AND ROLL ENSEMBLE	*Bach*
King Is Dead NEW YORK ROCK AND ROLL ENSEMBLE	*Nivison*
Winter Child	*Kamen*
Anaconda	*Kamen*
NEW YORK ROCK AND ROLL ENSEMBLE *with* ORCHESTRA	
*Yesterday	*Lennon–McCartney*
Aquarius, from 'Hair'	*MacDermot*

BOWDOIN COLLEGE GLEE CLUB

RODNEY J. ROTHLISBERGER *Director*

Rise, Sons of Bowdoin	*Burnett*
The Pasture, from 'Frostiana'	*Thompson*
Kyrie and Sanctus, from 'Missa Luba'	*arr. Haazen*
Consider Yourself, from 'Oliver'	*Bart*
What Kind of Fool Am I, from 'Stop the World'	*Bricusse–Newley*
Try to Remember, from 'The Fantasticks'	*Schmidt*
The Impossible Dream, from 'The Man of La Mancha'	*Leigh*

THE MEDDIEBEMPSTERS

WILLARD P. WARWICK '70 *Director*

Oh, You Beautiful Doll	*Ayer*
Danny Boy	*arr. Hayes '61*
Yellow Bird	*arr. Sawyer '58*
Helplessly Hoping	*arr. Warwick '70*

BOWDOIN COLLEGE MEDLEY *arr. Bodge*

RODNEY J. ROTHLISBERGER *Conductor*

Glasses Clinking High – Bowdoin, to Thee We Sing –Beneath the Pines – Forward the White – Bowdoin Beata

The Meddiebempsters will hold a reunion on October 10 1970. The letter of reminder will be mailed in the near future.

Among those present: **Bowdoin Club of Boston; Mayflower Chapter B'nai B'rith**

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

The biography of THE NEW YORK ROCK AND ROLL ENSEMBLE is printed on page 12

*RCA RECORDS BALDWIN PIANO

REVISED PROGRAM

Thursday evening May 14 1970 at 8.30

Fifteenth program

ARTHUR FIEDLER *Conductor*

BOWDOIN NIGHT

*Procession of the Nobles, from 'Mlada' — *Rimsky-Korsakov*

Overture to 'The Marriage of Figaro' — *Mozart*

Excerpt from the Brandenburg Concerto no. 5 in D major — *Bach*
BOSTON POPS ORCHESTRA

Excerpt from the Brandenburg Concerto no. 5 in D major — *Bach*
NEW YORK ROCK AND ROLL ENSEMBLE

King Is Dead — *Nivison*
NEW YORK ROCK AND ROLL ENSEMBLE

Winter Child — *Kamen*
Anaconda — *Kamen*
NEW YORK ROCK AND ROLL ENSEMBLE *with* ORCHESTRA

*Yesterday — *Lennon–McCartney*

Aquarius, from 'Hair' — *MacDermot*

Festive Overture — *Shostakovich*

Days of Wine and Roses — *Mancini*

Selection from 'Hair' — *MacDermot*
Aquarius – Donna – Frank Mills – Initials – Ain't got no – Hair – Haré Krishna – Air – Good morning starshine – Let the sunshine in

Bowdoin College Medley — *arr. Bodge*
Glasses clinking high – Forward the white – Bowdoin beata
Conducted by RODNEY J. ROTHLISBERGER

The Meddiebempsters will hold a reunion on October 10 1970.
The letter of reminder will be mailed in the near future.

Among those present: **Bowdoin Club of Boston; Mayflower Chapter B'nai B'rith**

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

The biography of THE NEW YORK ROCK AND ROLL ENSEMBLE is printed on page 12

*RCA RECORDS BALDWIN PIANO

Friday evening May 15 1970 at 8.30 pm

Sixteenth program

ARTHUR FIEDLER *Conductor*

BOSTON UNIVERSITY NIGHT

*Entrance of the Guests, from 'Tannhäuser' — *Wagner*

*Overture to 'Mignon' — *Thomas*

Piano Concerto no. 1 in E flat — *Liszt*
Soloist EARL WILD

*Selection from 'The Sound of Music' — *Rodgers*
The sound of music – How can love survive – The lonely goatherd – My favorite things – Sixteen going on seventeen – So long, farewell – Do-re-mi – Edelweiss – An ordinary couple – No way to stop it – Maria – Climb every mountain

*Eleanor Rigby — *Lennon–McCartney*

Concerto in D minor for two pianos and orchestra — *Poulenc*
Allegro ma non troppo
Larghetto
Finale: allegro molto
Soloists ANTHONY *and* JOSEPH PARATORE
Winners of the Boston University Concerto Competition

*Up, Up and Away — *Webb*

WALTER EISENBERG *Conducting:*
BOSTON UNIVERSITY SONGS
Clarissima — *Patterson '11*
Alma Mater — *Marshall*

EARL WILD'S biography is printed on page 16

*RCA RECORDS — BALDWIN PIANO



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TONIGHT'S SOLOIST



EARL WILD, who has appeared on many occasions with Arthur Fiedler and The Boston Pops, was born in Pittsburgh. He studied piano with a pupil of Xaver Scharwenka and, as a teenager, was the youngest artist ever to perform with the NBC Symphony, with which he later played Gershwin's *Rhapsody in Blue,* conducted by Toscanini. He has performed with orchestras in Europe and America, including those in Boston, Chicago, Cleveland, Detroit, Pittsburgh, Philadelphia, London, Monte Carlo, Paris (Pasdeloup), Montreal, Vancouver, Trieste and New York. In 1968 he made his debut with the Boston Symphony, playing the Piano Concerto no. 1 of Scharwenka under Erich Leinsdorf's direction, and a recording of the piece has since been released by RCA. Earl Wild gave the world première of Paul Creston's Piano Concerto in Paris, and later the American première in Washington. He was the first artist to give a piano recital on television and took part in the first American performance of Shostakovich's Piano Trio in E minor. His recordings for RCA, Vanguard and Readers Digest Records include the four concertos of Rachmaninov and virtually every Romantic composer. His Easter oratorio, *Revelations,* was commissioned by the American Broadcasting Company and presented in 1962 and 1964 on that network conducted by Mr Wild. He has also composed ballet, orchestral and incidental music for television. Earl Wild opens the American Symphony Orchestra season next October with the Paderewski Piano Concerto under Leopold Stokowski.

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Saturday evening May 16 1970 at 8.30 pm

Seventeenth program

ARTHUR FIEDLER *Conductor*

*Entrance of the Guests, from 'Tannhäuser' — *Wagner*

*Overture to 'Mignon' — *Thomas*

Piano Concerto no. 1 in E flat — *Liszt*
Soloist EARL WILD

*Selection from 'The Sound of Music' — *Rodgers*
The sound of music – How can love survive – The lonely goatherd – My favorite things – Sixteen going on seventeen – So long, farewell – Do-re-mi – Edelweiss – An ordinary couple – No way to stop it – Maria – Climb every mountain

*Eleanor Rigby — *Lennon–McCartney*

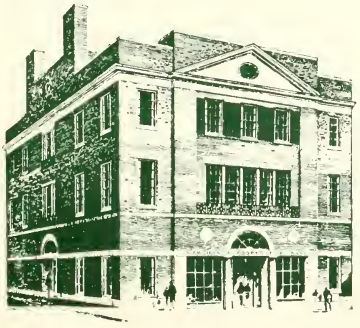
'Pines of Rome', symphonic poem — *Respighi*
The pines of the Villa Borghese
Pines near a catacomb
The pines of the Janiculum
The pines of the Appian Way

*Bolero — *Ravel*

Among those present: Guild of the Infant Saviour; Forsyth Dental Center; Boston College Class of 1961; B'nai B'rith of Framingham; Business Women's Fellowship of Mathewson Street Church, Providence, Rhode Island; Business and Professional Women's Club of Grace Church, Providence, Rhode Island

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

*RCA RECORDS — BALDWIN PIANO



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ACCOUNTS INSURED IN FULL

ASSETS OVER $100,000,000

Sunday May 17 1970

TONIGHT'S GUEST ARTISTS



THE FOUR STATESMEN, all long-time Barbershoppers, won the international championship of the S.P.E.B.S.Q.S.A. in 1967 and, since their organization in 1963, have received other awards and performed throughout the US and Canada, including a recent performance on the Mike Douglas Show. They have also sung for servicemen in Guantanamo Bay, Cuba, Okinawa, Japan, Hawaii and the Philippines. The members of the quartet live in four different states and meet twice a week for rehearsals. Lead singer Dick Chacos, the youngest member, lives in Milford, New Hampshire, and is office supervisor for the Milford office of the Public Service Company of New Hampshire (electric utility). Bass singer Don Beinema lives in Worcester, Massachusetts where he is known as 'Mr Barbershopper'. He has worked for 14 years with the Post Office. Richard J. Sause ('Doc'), the group's baritone, is an optometrist living in Southington, Connecticut. Frank Lanza, the tenor, is President and Treasurer of Plantations Enterprizes Inc., a messenger and delivery service in Rhode Island and southern New England.

A SELECTION OF
RECORDINGS BY
THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER *Conductor*

Old timers' night at the Pops		LSC-2944
Irish night at the Pops		LSC-2946
Fiedler's choice		LSC-3130
Pops Christmas party		LSC-2329
Music from million dollar movies		LSC-2380
More music from million dollar movies		LSC-2782
Viennese night		LSC-2548
Carnival of the animals (Saint-Saëns) Young person's guide (Britten)	*with* Hugh Downs	LSC-2596
'Pops' goes the trumpet (*with* Al Hirt)		LSC-2729
Nero goes 'Pops' — an all-Gershwin program (*with* Peter Nero)		LSC-2821

THE
BOSTON POPS ORCHESTRA
ON
RCA

Sunday evening May 17 1970 at 8.30 pm

Eighteenth program

ARTHUR FIEDLER *Conductor*

PENSION FUND CONCERT

OLD TIMERS' NIGHT

*Triumphal March, from 'Aida' *Verdi*

*Overture to 'Poet and Peasant' *Suppé*

I Feel a Song Coming On
When the Blue of the Night Meets the Gold of the Day
THE FOUR STATESMEN

*Dance of the Hours, from 'La Gioconda' *Ponchielli*

*Song Fest Medley *arr. Bodge*

Pack up your troubles – Smiles – Till we meet again – In the shade of the old apple tree – My wild Irish rose – Take me out to the ball game – Sweet Adeline – Put on your old gray bonnet – There is a tavern in the town – Maine stein song – Let me call you sweetheart

Coney Island Baby
Lyda Rose
THE FOUR STATESMEN

*Dancing Through the Years *arr. Hayman*

Cakewalk – Charleston – Tango – Square dance – Waltz – Polka – Rumba – Jitterbug-Swing – Mexican hat dance – Cha-cha-cha – Rock 'n roll

*The Skaters, waltzes *Waldteufel*

Victor Herbert Favorites *arr. Sanford*

March of the toys – Absinthe frappée – Because you're you – When you're away – I can't do the sum – I'm falling in love with someone – Gypsy love song – Italian street song – Kiss me again - The Irish have a great day tonight

*Song of the Volga Boatmen *Traditional*

*The Glow Worm Turns *Lincke–Bodge*

*America Sings *arr. Bodge*

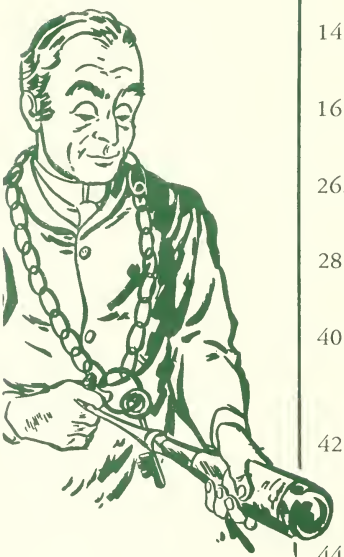
A hot time in the old town tonight – I've been working on the railroad – Down by the old mill stream – In the good old summer time – Jingle bells – When Irish eyes are smiling – God bless America

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POPS No. SEE WINE LIST ON PAGE 21

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

40. ***Pastene Anniversary Cream Sherry***
A rich delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

The Pops Wine List

CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	8.00	
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Burgundy	8.00	
4	Pastene Sparkling Burgundy	7.00	4.00
5	Great Western Extra Dry	8.00	5.00
6	*Gancia Asti Spumante	8.50	
7	Great Western Sparkling Burgundy	8.00	5.00
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal	8.00	
11	*DeLuze Sparkling Burgundy Rosé	9.00	
13	*Bollinger Brut	12.00	7.00
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	9.00	

17 Champagne Cocktail for two – 3.00

WHITE WINES

10	Pastene Riesling	3.50	
21	*DeLuze Bordeau Special Reserve	4.00	
12	Pastene Sauterne	3.50	2.50
23	*DeLuze Sauterne	5.00	
14	Pastene Chablis	3.50	2.50
16	Pastene Rhine	3.50	2.50
32	*Pinot Chardonnay A. Lichine	4.50	
18	*Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
20	*Sichel Zeltinger Riesling	6.00	4.00
22	*Bolla Soave	4.50	3.00
25	*DeLuze Pouilly Fuissé	6.00	3.50
29	*Ackerman Vouvray	4.50	3.00
31	*Langenbach Liebfraumilch Guilden Krone	5.00	3.50
33	*Langenbach Bernkastler Meister Krone	4.50	3.00
58	*Pouilly Fuissé A. Lichine	4.50	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	3.00
Claret Lemonade	1.00	3.00

RED AND ROSÉ WINES

		Bot.	½ Bot.
24	*Beaujolais Alexis Lichine	4.00	2.50
26	Pastene Burgundy	3.50	2.50
39	*DeLuze St Emilion	4.00	
28	Pastene Chianti	3.50	
41	*Latour Beaune Burgundy	5.50	3.00
43	*M & R Melini Chianti (Red)	5.00	3.00
34	*Brolio Chianti	5.00	3.00
36	*Bolla Valpolicella	5.00	3.00
35	*Tavel Château d'Aqueria (Olivier)	4.50	3.00
37	Beaulieu Grenache Rosé	3.50	
54	Pastene Vin Rosé	3.50	2.50
30	Pastene Avelar Rosé (Portugal)	4.50	3.00

S.S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauterne	3.00
47	Gold Coast Red Burgundy	3.00
49	Gold Coast Red Port	3.00
51	Gold Coast White Port	3.00
53	Gold Coast Sherry	3.00
55	Gold Coast Muscatel	3.00

SHERRIES, PORTS AND MADEIRA

		Bottle	Glass
38	*Sandeman 3 Star Tawny Port	7.00	
40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	3.00	2.00
50	Pastene Port	3.00	2.00
52	*Sandeman Rich Cream Sherry	5.50	
57	*Duff Gordon Amontillado (Dry)	5.50	1.00
59	*Duff Gordon Generoso (Medium Sweet)	5.00	
61	*Cossart Gordon 26 Golden Mello Madeira	5.00	
63	*Cockburn Best Reserve Port	5.00	

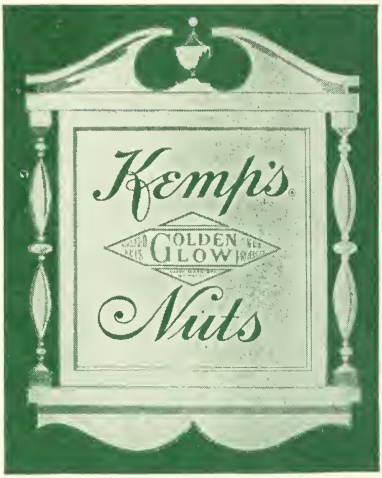
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Members of the double bass section



Program Note:

The encores of tonight's Pops concert will be played at at the Sheraton-Boston.

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The Pops Menu

SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.25	Breast of Turkey	1.30
Country Ham and Swiss Cheese	1.25	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75
Mixed Nuts (no peanuts)	.75	1.05			

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	.90
Miniatures – 5½ oz.	1.00	Pepp.-Wtg.-Coffee Patties	.60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Coca Cola	.25
Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Individual Pot	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 21

BEER & ALE & CIGARETTE LIST ON PAGE 25

FIRST BALCONY SERVICE — HUNTINGTON AVENUE FOYER

SECOND BALCONY SERVICE — STAGE END OF LEFT CORRIDOR

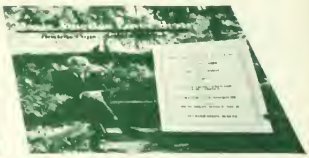
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The Pops Beer & Ale List

Budweiser Beer	1.00
Miller High Life	1.00
Michelob Beer	1.25
Heineken's Beer (Holland)	1.25
Löwenbräu Munich Beer, Light or Dark (Germany)	1.25
Bass Ale	1.25

Cigarettes

Camel	.50	Newport	.50
Chesterfield, regular	.50	Pall Mall	.50
Kent king	.50	Parliament	.50
Lark	.50	Raleigh filter	.50
Lucky Strike	.50	Herbert Tareyton filter	.50
Marlboro	.50	Winston	.50
Benson & Hedges 100's	.50	Virginia Slims	.50

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

WCRB-AM-FM Boston (stereo)
WCRX-FM Springfield
WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany
WPJB-FM Providence

The Tuesday evening concerts will be broadcast live by:

WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany

The audience would help greatly by being reasonably quiet while the conductor is on the podium.

1970

Tanglewood

BERKSHIRE FESTIVAL
JULY 3/AUGUST 23
Lenox, Massachusetts 01240

BOSTON SYMPHONY ORCHESTRA

Highlights of the season include



Opening Weekend Concerts

JULY 3, 4, 5

Two concerts conducted by Seiji Ozawa, including a performance of Bernstein's *Chichester Psalms* for chorus and orchestra

Mahler's Second symphony, *Resurrection,* conducted by Leonard Bernstein, with Christa Ludwig and Lorna Haywood as soloists



Beethoven Concerts

Two weekends of concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra

The six concerts include all the Piano concertos, the Triple concerto, overtures, and symphonies, including the Ninth.

The Beethoven concerts are given in commemoration of the 200th anniversary of the composer's birth.

Berlioz Requiem

Conducted by Seiji Ozawa, with Leopold Simoneau as soloist.

This performance is given in memory of Charles Munch, the Boston Symphony Orchestra's Music Director, 1949-1962

Mozart's Così fan tutte

A concert staging of Mozart's comic masterpiece, conducted by Seiji Ozawa. The soloists are Phyllis Curtin, Rosalind Elias, Teresa Stratas, George Shirley, Tom Krause, and Ezio Flagello

TANGLEWOOD-ON-PARADE is the annual day-long demonstration of the work of the Berkshire Music Center, Tuesday, July 28, culminating in the evening with the Gala Concert by the Boston Symphony Orchestra. This year it celebrates the BMC's 30th anniversary.

RCA RECORDS BALDWIN PIANO
Thomas D. Perry, Jr., Manager



WEEKEND PRELUDES will continue to offer short programs by important artists, each Friday evening at 7pm, free to holders of tickets for the 9pm Boston Symphony concert.

OPEN REHEARSALS each Saturday morning at 10:30 offer a glimpse of the Orchestra and its conductor at work.

Boston Pops at Tanglewood

ARTHUR FIEDLER, Conductor
TUESDAY, AUGUST 11 AT 8:30 P.M.

Contemporary Trends Concerts

Further explorations into the broad spectrum of contemporary popular music. This is the series that brought Tanglewood such artists as Ravi Shankar, the Modern Jazz Quartet, Janis Joplin, Judy Collins, and Mahalia Jackson. The 1969 Fillmore at Tanglewood program presented The Jefferson Airplane, The Who, and B.B. King, and drew an all-time record crowd.

Berkshire Music Center Concerts

The Boston Symphony's unique summer academy for advanced study of music offers concerts nearly every day during the Festival season. Orchestra, chamber music, choral and vocal music programs are presented.

The FESTIVAL OF CONTEMPORARY MUSIC, sponsored in cooperation with the Fromm Music Foundation of Chicago, often called a 'Festival-within-a-festival,' turns Tanglewood into the contemporary music capital of the world during its intensive presentation of new works, some commissioned especially for the Festival and many heard in premiere performances.

Festival artists include

conductors
Leonard Bernstein
Aaron Copland
Arthur Fiedler
Seiji Ozawa
Gunther Schuller
William Steinberg
Michael Tilson Thomas

pianists
Vladimir Ashkenazy
Christoph Eschenbach
Rudolf Firkusny
Claude Frank
Lili Kraus
Jerome Lowenthal
Peter Serkin
Yuji Takahashi
Andre Watts
Alexis Weissenberg

violinists
Itzhak Perlman
Joseph Silverstein
Paul Zukofsky

cellist
Jules Eskin

singers
John Alexander
Phyllis Curtin
Rosalind Elias
Ezio Flagello
Lorna Haywood
Tom Krause
Christa Ludwig
George Shirley
Leopold Simoneau
Teresa Stratas

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Radcliffe Choral Society
Tanglewood Festival Chorus

groups
The Corky Siegal Blues Band

For further information: Berkshire Festival, Symphony Hall, Boston, Mass.





won't you help continue the music that is the Fiedler Tradition?

The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty years ago he founded the free outdoor Esplanade Concerts on the banks of Boston's Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 47,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

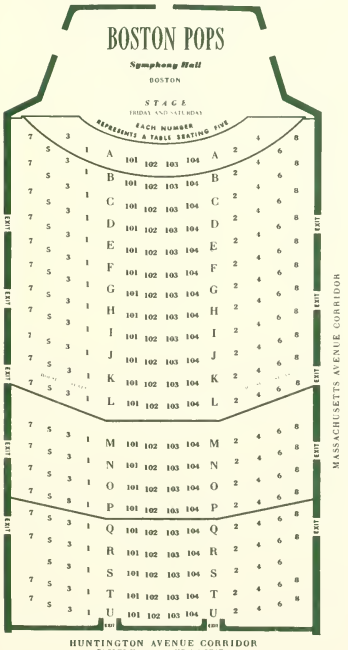
The Council of Friends, founded seven years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and to help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

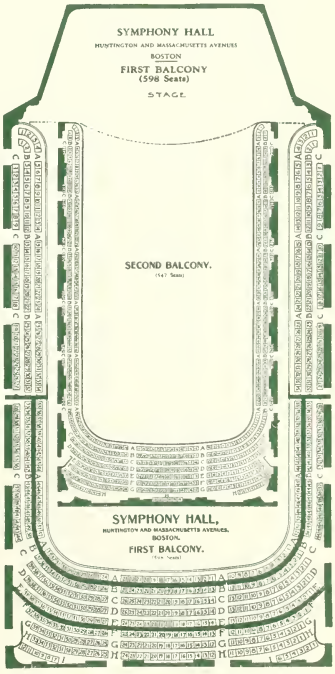
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BOSTON POPS

ARTHUR FIEDLER
Conductor

4

ARTHUR FIEDLER SEVENTY-FIFTH
BIRTHDAY SEASON
1970

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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SYMPHONY HALL BOSTON MASSACHUSETTS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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SYMPHONY HALL BOSTON MASSACHUSETTS

THE BOSTON POPS

The musicians of the Boston Symphony Orchestra gave their first 'Promenade Concert' at the old Music Hall on July 11 1885. Four years earlier, Henry Lee Higginson, the founder, had written of his wish to give in Boston 'especially in the summer, concerts of a lighter kind of music'. From the earliest days music and refreshment conjoined at the 'Promenades', and the public responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular' and later 'Pops', fast became a Boston tradition. Generations have sat at Pops, watching eighteen conductors lead concerts that have delighted Bostonians with the best in light classical and popular music of the day.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny selection of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records Mr Fiedler has made for RCA with the Orchestra, and the televised concerts, together with the winter tours of the Boston Pops Tour Orchestra throughout the United States, have created literally millions of fans far beyond the city of Boston.

The Boston Pops is eighty-five this year, the Boston Symphony will soon be ninety, Arthur Fiedler is seventy-five. Yet Pops remains younger than the springtime which brings it back each year to Symphony Hall.

CORPORATE FUND OF THE BOSTON SYMPHONY ORCHESTRA

The Trustees of the Boston Symphony Orchestra acknowledge with deep gratitude contributions from the business firms and organizations here listed to the Corporate Fund of the Boston Symphony Orchestra, which also helps to support the Esplanade Concerts. The firms have joined the Orchestra in the public service it renders to the community, thereby helping to preserve one of Boston's chief cultural assets.

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BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

first violins

Alfred Krips
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Leonard Moss

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E flat clarinet

bass clarinet

Felix Viscuglia

bassoons

Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Roger Voisin
Gerard Goguen
André Come
Peter Chapman

trombones

Josef Orosz
Paul Gay
Kauko Kahila

tuba

Chester Schmitz

timpani

Everett Firth

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harp

Ann Hobson

piano

Leo Litwin

librarians

Victor Alpert
William Shisler

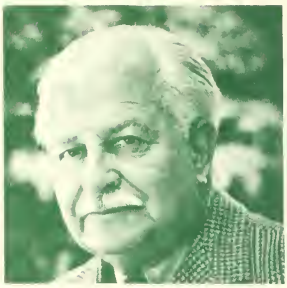
stage manager

Alfred Robison

personnel manager William Moyer

*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Carol Procter

ARTHUR FIEDLER



In his hometown of Boston, Arthur Fiedler is an institution. His unique personality, his flair, his style and his individual approach to music have made him as familiar and beloved a feature of Boston life as Symphony Hall. Arthur Fiedler is more than the local boy who made good; he is the local boy who has made an indelible mark not only on the musical history of this city, but on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother was a 'good amateur musician' who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre – which may account for his reputation not only as a popular conductor but as a showman *par excellence.*

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of World war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, a feature of Boston's musical life since 1885. Under his direction Pops has become familiar to music-lovers throughout the world. One of the means by which the names of Fiedler and the Boston Pops have become household words is through recordings: the Boston Pops has made more records than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie,* resulted in the sale of over one million copies of the recording by the

Pops. In the summer of 1958 RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Since 1958 another four million Pops albums have been sold, and the Pops and Fiedler have averaged a million singles a year. The total sales are now over 47,000,000.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. His conducting career has taken him to all corners of North America, as well as Europe, Africa, Asia, South America and Australia.

On December 17 last year Arthur Fiedler celebrated his seventy-fifth birthday by conducting a gala concert with the Boston Symphony. Governor Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world Arthur Fiedler speaks through the universal language of music, and through the unique appeal of the Boston Pops.

HARRY ELLIS DICKSON



Harry Ellis Dickson has for many years had two careers in music. He joined the Boston Symphony Orchestra as a violinist in 1938, when Koussevitzky was Music Director, but had also been active as a conductor before then. His conducting career has flourished since at the Pops, the Esplanade and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he studied at the Somerville High School and at the New England Conservatory of Music. Then he won a scholarship to the Hochschule für Musik in Berlin, Germany, and stayed there for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestral Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

An ardent collector of anecdotes about musicians, especially conductors, he has written an entertaining book, '*Gentlemen, more dolce please*', which was published last fall. Recently he was created a Chevalier in the *Ordre des Arts et des Lettres* by the French government. One of his close friends is Danny Kaye, whose conducting career he has helped on its path by his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

Monday May 18 1970

TONIGHT'S GUEST ARTISTS



THE ROMEROS, a classical guitar quartet of father and sons, gave their first American concert in 1961 and have since given 600 concerts, have made many recordings, have appeared on television and have performed with symphony orchestras across the country. Celedonio, the only teacher of his sons, was born in Málaga, Spain, in 1918, graduated from the Madrid Conservatory and made his debut in Madrid at the age of twenty. During the Spanish Civil War he performed for the Loyalists and after the war, because of his political commitment, was not permitted to perform outside of Spain. In 1957 he emigrated to California where he and his family live. Celedonio's eldest son Celin, who made his guitar debut on radio at the age of five, specializes in nineteenth century romantic guitar compositions, while Pepe combines his father's classical style with the Flamenco style he learned as a child from gypsies. Angel, the youngest son, produces the heaviest tones of the quartet and favors the baroque compositions of Bach and Scarlatti. He has recorded an album of Flamenco songs for Mercury Records. The Romeros' recordings for Mercury include 'The royal family of the Spanish guitar', 'Guitar music from the courts of Spain', 'Flamenco', 'Baroque concertos for four guitars and other works' and 'An evening of Flamenco music'.

TONIGHT'S SOLOIST

RONALD HODGES, who is Professor of Music at Mount Holyoke College, has been a concert pianist for many years. While serving in the US Armed Forces in Europe during World War Two he played for Generals Eisenhower and Guirand. He entered the Ravel International Piano Competition in Luxembourg and was awarded first prize. The recital devoted to music of Ravel which he later gave in the National Gallery at Washington DC is believed to have been the first such program to be given in the United States.

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

Monday evening May 18 1970 at 8.30

Nineteenth program

ARTHUR FIEDLER *Conductor*

*Rakóczy March, from 'The damnation of Faust' — *Berlioz*

*Carneval, overture — *Dvořák*

Concerto for four violins and orchestra — *Vivaldi*
(transcribed for four guitars by The Romeros)
Soloists THE ROMEROS

Selections by The Romeros
Allegro from the Concerto for four violins in D — *Telemann*
(transcribed for four guitars by The Romeros)
Jota de la Dolores — *Bretón*

Finale from the Concierto Andaluz — *Rodrigo*
Soloists THE ROMEROS

*Selection from 'Fiddler on the roof' — *Bock*
Fiddler on the roof – Matchmaker, matchmaker – Far from the home I love – Miracle of miracles – Sunrise, sunset – Anatevka – To life

Symphonic Variations for piano and orchestra — *Franck*
Soloist RONALD HODGES

*Smoke gets in your eyes — *Kern–Bodge*

*Yellow submarine — *Lennon–McCartney*

*Final dance (Malambo), from 'Estancia' — *Ginastera*

Among those present: **Mount Holyoke Club of Boston; Brimmer and May School; Boston Bates Alumnae Club**

*RCA RECORDS BALDWIN PIANO

If they run out of Löwenbräu
...order champagne.



IMPORTED BY HANS HOLTERBOSCH, INC., NEW YORK 51, N.Y.

Tuesday May 19 1970

TONIGHT'S GUEST ARTISTS

The biography of THE ROMEROS is printed on page 8



ARTHUR FIEDLER'S SEVENTY-FIFTH BIRTHDAY
Mr Fiedler becomes an Honorary Police Commissioner

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.



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Tuesday evening May 19 1970 at 8.30

Twentieth program

ARTHUR FIEDLER *Conductor*

*Rakóczy March, from 'The damnation of Faust' — *Berlioz*

*Carneval, overture — *Dvořák*

Concerto for four violins and orchestra — *Vivaldi*
(transcribed for four guitars by The Romeros)
Soloists THE ROMEROS

Selections by The Romeros
Allegro from the Concerto for four violins in D — *Telemann*
(transcribed for four guitars by The Romeros)
Jota de la Dolores — *Bretón*

Finale from the Concierto Andaluz — *Rodrigo*
Soloists THE ROMEROS

*Selection from 'Fiddler on the roof' — *Bock*
Fiddler on the roof – Matchmaker, matchmaker – Far from the home I love –
Miracle of miracles – Sunrise, sunset – Anatevka – To life

Academic Festival Overture — *Brahms*

Three Beatles tunes — *Lennon–McCartney*
*Hey, Jude
*Yesterday
*Yellow submarine

*Final dance (Malambo), from 'Estancia' — *Ginastera*

Among those present: Simmons College Alumnae Association;
Vassar Club of Boston; Immaculate Conception Women's Sodality;
St Chrysostom's Church Couples Club of Quincy

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

*RCA RECORDS — BALDWIN PIANO



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Wednesday May 20 1970

TONIGHT'S NARRATOR

JOHANNA FIEDLER, daughter of Arthur Fiedler, was born in Boston. A graduate of Sarah Lawrence College, she is now Publicity Director for the Washington National Symphony. Recently she was narrator at a Children's Concert in Philharmonic Hall given by the Washington orchestra conducted by her father. She plays the viola and piano.

TONIGHT'S GUEST ARTISTS
THE BOSTON BALLET COMPANY

TONY CATANZARO (Peter) joined the Boston Ballet Company this season; he has appeared as lead dancer in two musicals, *Annie get your gun* on Broadway and *Golden boy in London*. ROBERT STEELE (the wolf) returned to Boston following a year with the Royal Danish Ballet, where he was the first American regular member. Since his return he has appeared in *The duel, Donizetti variations* and *Scotch symphony*. VIRGINIA ZANGO (the bird) has toured extensively in Europe and South America with the American Festival Ballet. A principal dancer in the Company, she has performed leading roles in *The nutcracker, Swan lake* and *Road of the Phoebe snow*. REVA WILLDORF (the duck) has appeared in *Napoli, The nutcracker, Serenade, Time + 6, Swan lake* and *Les sylphides*. GEORGE VARGAS (the cat), a native of Colombia, South America, first danced in the United States with Thomas Armour's ballet company in Miami, and has appeared at the Radio City Music Hall with Eglevsky's Long Island Ballet, and in summer stock. MARK HELD, ROBERT PIERCE and ALPHONSE POULIN (the hunters) have all appeared in various recent performances with the Boston Ballet Company. WALTER KAISER (the grandfather) has performed this season in *Scotch symphony, Road of the Phoebe snow, Graduation ball, Peter and the wolf* and the new *Coppelia*. SAMUEL KURKJIAN, choreographer for this production, won an award in the Vestris Prize Choreographic Competition in Boston in 1967, then joined the Boston Ballet as dancer and choreographer. He has since created three ballets for the Company and one for WGBH-TV, and was invited to spend the summer of 1968 in residence with the New York City Ballet Workshop at Saratoga Performing Arts Center. Costumes for *Peter and the wolf* were designed by ROBERT DE MORA and executed by Brooks-Van Horn Costume Company.



LORRAINE IPPOLITO DI GREGORIO was born into a musical family in Boston. She studied piano at the New England Conservatory and at the age of sixteen entered the Conservatory of Naples, Italy (San Pietro a Maiella), graduating as a voice major with highest honors. She has given opera, concert and oratorio performances in Italy and the United States, and has been soloist with The Boston Pops several times in past seasons.

Wednesday evening May 20 1970 at 8.30

Twenty-first program

ARTHUR FIEDLER *Conductor*

Procession of Bacchus, from 'Sylvia' — *Delibes*

*Suite from 'The nutcracker', no. 1 — *Tchaikovsky*
Ouverture miniature – Marche – Danse de la fée dragée – Trépak – Danse arabe – Danse chinoise – Danse des mirlitons – Valse des fleurs

*'Peter and the wolf'† — *Prokofiev*
THE BOSTON BALLET COMPANY
Narrator JOHANNA FIEDLER

*Overture to 'The secret of Suzanne' — *Wolf–Ferrari*

Prelude to Act I, 'La Traviata' — *Verdi*

Ah, fors è lui, from 'La Traviata' — *Verdi*
Soloist LORRAINE IPPOLITO DI GREGORIO

First movement (Allegramente) from the Piano Concerto in G major — *Ravel*
Soloist PETER WARSAW

Exeter–Andover medley — *arr. Bodge*
Exeter march – Non sibi – Phillips hymn – Royal blue march

Among those present: **Business and Professional Women's Lodge #2055, Sons of Italy; Exeter–Andover Alumni**

†The original choreography and design for this production of 'Peter and the wolf' was executed under a grant from the United States Office of Education to the Berkshire Regional Educational Theatre, a Title Three activity of the Pittsfield, Massachusetts public schools.

*RCA RECORDS BALDWIN PIANO



PETER WARSAW, a student majoring in music at Harvard and a graduate *cum laude* of Phillips Academy, Exeter, began his piano studies when he was nine with Robert Pace of Columbia Teachers College. At ten he performed on television, and has since given many demonstration-lectures at conferences and colleges. He performed at Exeter as piano soloist and in chamber groups, received two music prizes and was president of the Exeter Band. Pianist for the Harvard-Radcliffe Orchestra, the Concert Band and the Band, Peter Warsaw has given many performances recently, and intends to pursue the career of a concert pianist.

Thursday May 21 1970

TONIGHT'S GUEST ARTISTS

Biographies of JOHANNA FIEDLER and THE BOSTON BALLET COMPANY are printed on page 12

STEREO CASSETTES BY
THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER *Conductor*

Fiedler's choice	RK-1143
Arthur Fiedler & the Boston Pops play the Beatles	RK-1135
Chet picks on the 'Pops' *(with* Chet Atkins)	RK-1129
A Pops serenade	RK-1120
Fiedler & the Pops play 12 big band hits	RK-1116
Up, up and away	RK-1103
The Pops goes country *(with* Chet Atkins)	RK-1059
The best of Arthur Fiedler & the Boston Pops	RK-1047
Grand Canyon suite & four favorites	RK-1033
'Tenderly' & other romantic favorites	RK-1029
Fiedler's all-time favorites	RK-1026
More music from million dollar movies	RK-1023
'Jalousie' & other favorites in the Latin flavor	RK-1021
Music from million dollar movies	RK-1010
Swan Lake excerpts (Tchaikovsky)	RK-1009
Gaîté parisienne (Offenbach) / Gayne ballet suite (Khachaturian)	RK-1003

THE
BOSTON POPS ORCHESTRA
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Thursday evening May 21 1970 at 8.30

Twenty-second program

ARTHUR FIEDLER *Conductor*

Procession of Bacchus, from 'Sylvia' — *Delibes*

*Suite from 'The nutcracker', no. 1 — *Tchaikovsky*

Ouverture miniature – Marche – Danse de la fée dragée – Trépak – Danse arabe – Danse chinoise – Danse des mirlitons – Valse des fleurs

*'Peter and the wolf'† — *Prokofiev*

THE BOSTON BALLET COMPANY

Narrator JOHANNA FIEDLER

Overture to 'The barber of Seville' — *Rossini*

*Bolero — *Ravel*

Selection from 'Hair' — *MacDermot*

Aquarius – Donna – Frank Mills – Initials – Ain't got no – Hair – Haré Krishna – Air – Good morning starshine – Let the sunshine in

*Up, Up and Away — *Webb*

Among those present: **American Gastroenterological Association; Weymouth High School Music Parents' Association; St Mary's Sodality; Endicott Junior College**

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

†The original choreography and design for this production of 'Peter and the wolf' was executed under a grant from the United States Office of Education to the Berkshire Regional Educational Theatre, a Title Three activity of the Pittsfield, Massachusetts public schools.

*RCA RECORDS BALDWIN PIANO



MICHELOB.
BEER

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Friday May 22 1970

TONIGHT'S SOLOIST



CARL ('DOC') SEVERINSEN insisted on learning to play the trombone although his father was a violinist. At the age of seven, three weeks after receiving a trumpet – there were no trombones in stock at the local music store – he was invited to play in the high school band in Arlington, Oregon. He won the Music Educators' national contest when he was twelve, and, as a high school student, joined Ted Fiorito's band, studying on the road. He also played with Tommy Dorsey, Charlie Barnett and Benny Goodman. In 1949 he was hired as an NBC staff musician in New York and played on the Kate Smith, Eddie Fisher, Steve Allen and Dinah Shore shows, NBC Bandstand and others. In 1962 he became a member of Skitch Henderson's orchestra, and is now assistant conductor and regular member of the NBC Orchestra on the 'Tonight Show' starring Johnny Carson. In recent years 'Doc' Severinsen has taught at band clinics and recorded for the Command label 'Tempestuous trumpet', 'The big band's back in town', 'Torch songs for trumpet', 'High-wide-and-wonderful' and 'Fever'.



"The Year of the Possible Dream"

CHANNEL 2 AUCTION
MAY 30th–JUNE 6th

Friday evening May 22 1970 at 8.30

Twenty-third program

ARTHUR FIEDLER *Conductor*

*Overture to 'The secret of Suzanne' — *Wolf–Ferrari*

'Pines of Rome', symphonic poem — *Respighi*
The pines of the Villa Borghese
Pines near a catacomb
The pines of the Janiculum
The pines of the Appian Way

Trumpet Concerto — *Werle*
Solo de concours
Spiritual
Samba
Soloist 'DOC' SEVERINSEN

*Pops round-up — *arr. Hayman*
Introduction – Bonanza – Maverick – The rebel – Bat Masterson – Gunsmoke – Wagon train – Wyatt Earp – Have gun, will travel – Rawhide

*La Virgen de la Macarena (The brave bulls) — *Monterde*
Trumpet solo 'DOC' SEVERINSEN

ROXBURY LATIN SCHOOL GLEE CLUB
RALPH H. FARRIS *Director*
ANDREW W. MEAD *Accompanist*

Agincourt song — *15th Century English*
Barbershop medley
Grandfather's clock — *Work*
Bicycle built for two — *Dacre*

Quartet MARK PETERS, ANDREW MEAD, JAMES KAYE, DANIEL WILLIAMS

Ride the chariot — *Smith*
Goodnight ladies — *Traditional*

Festive Overture — *Shostakovich*

Selection from 'Chitty chitty bang bang' — *Sherman & Sherman*
Chitty chitty bang bang – You two – The roses of success – Posh – Hushabye mountain – Truly scrumptious – Toot sweets – Me old bam-boo – Chitty chitty bang bang

Three Beatles tunes — *Lennon–McCartney*
*Hey, Jude
*Yesterday
*Ob-la-di, ob-la-da

Aquarius, from 'Hair' — *MacDermot*

Among those present: **Roxbury Latin School; Wakefield-Lynnfield Methodist Church Couples Club; Cadette Girl Scout Troop no. 246 of Norwood**

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

*RCA RECORDS — BALDWIN PIANO

Saturday May 23 1970

TONIGHT'S SOLOIST



JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony since 1962, joined the Orchestra at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, and last spring a tour to the Virgin Islands and Florida. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA), and by Bach, Beethoven, Brahms, Bruch, Schoenberg and Sibelius; the Brahms he also played with Leopold Stokowski and the American Symphony Orchestra in New York. During the 1969 Berkshire Festival he played the solo violin part in works by Bach, Bartók and Haydn, and conducted a concert at Tanglewood by the Berkshire Music Center Orchestra. Earlier this season he played the Stravinsky concerto with the Boston Symphony.

Violinist of the Boston Symphony String Trio, Joseph Silverstein is also organizer of the Boston Symphony Chamber Players, a faculty member of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center at Tanglewood. Last year he received an honorary Doctorate of Music from Tufts University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Saturday evening May 23 1970 at 8.30

Twenty-fourth program

ARTHUR FIEDLER *Conductor*

Hallelujah, from 'Messiah' — *Handel*

Overture to 'Le roi d'Ys' — *Lalo*

Forgotten dreams — *Anderson*

*Suite from 'Peer Gynt' — *Grieg*

Morning mood – Ase's death – Anitra's dance –
In the hall of the mountain king

Violin Concerto no. 2 in D minor op. 22 — *Wieniawski*

Allegro
Romance
Allegro con fuoco

Soloist JOSEPH SILVERSTEIN

*Selection from 'Fiddler on the roof' — *Bock*

Fiddler on the roof – Matchmaker, matchmaker – Far from the home I love –
Miracle of miracles – Sunrise, sunset – Anatevka – To life

Theme from 'Romeo and Juliet' — *Rota*

*St Louis Blues March — *Handy*

Among those present: Brandeis University;
Catholic College Alumnae Association;
Sigma Alpha Mu Fraternity of Northeastern University;
Temple Israel Couples Club

*RCA RECORDS BALDWIN PIANO

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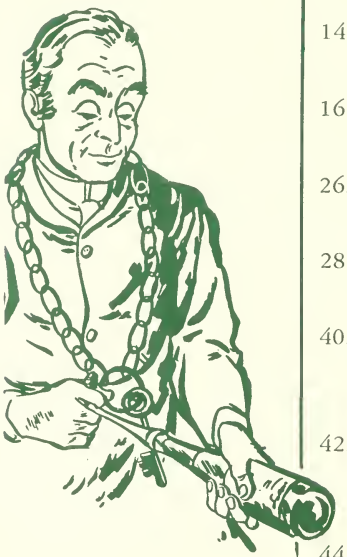
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POPS No. SEE WINE LIST ON PAGE 21

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

40. ***Pastene Anniversary Cream Sherry***
A rich delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

The Pops Wine List

CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	8.00	
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Burgundy	8.00	
4	Pastene Sparkling Burgundy	7.00	4.00
5	Great Western Extra Dry	8.00	5.00
6	*Gancia Asti Spumante	8.50	
7	Great Western Sparkling Burgundy	8.00	5.00
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal	8.00	
11	*DeLuze Sparkling Burgundy Rosé	9.00	
13	*Bollinger Brut	12.00	7.00
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	9.00	

17 Champagne Cocktail for two – 3.00

WHITE WINES

10	Pastene Riesling	3.50	
21	*DeLuze Bordeau Special Reserve	4.00	
12	Pastene Sauterne	3.50	2.50
23	*DeLuze Sauterne	5.00	
14	Pastene Chablis	3.50	2.50
16	Pastene Rhine	3.50	2.50
32	*Pinot Chardonnay A. Lichine	4.50	
18	*Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
20	*Sichel Zeltinger Riesling	6.00	4.00
22	*Bolla Soave	4.50	3.00
25	*DeLuze Pouilly Fuissé	6.00	3.50
29	*Ackerman Vouvray	4.50	3.00
31	*Langenbach Liebfraumilch Guilden Krone	5.00	3.50
33	*Langenbach Bernkastler Meister Krone	4.50	3.00
58	*Pouilly Fuissé A. Lichine	4.50	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	3.00
Claret Lemonade	1.00	3.00

RED AND ROSÉ WINES

		Bot.	½ Bot.
24	*Beaujolais Alexis Lichine	4.00	2.50
26	Pastene Burgundy	3.50	2.50
39	*DeLuze St Emilion	4.00	
28	Pastene Chianti	3.50	
41	*Latour Beaune Burgundy	5.50	3.00
43	*M & R Melini Chianti (Red)	5.00	3.00
34	*Brolio Chianti	5.00	3.00
36	*Bolla Valpolicella	5.00	3.00
35	*Tavel Château d'Aqueria (Olivier)	4.50	3.00
37	Beaulieu Grenache Rosé	3.50	
54	Pastene Vin Rosé	3.50	2.50
30	Quinta do Avelar Rosé (Portugal)	4.50	3.00
70	Costa do Sol (Portugal)	4.50	3.00

S.S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauterne	3.00
47	Gold Coast Red Burgundy	3.00
49	Gold Coast Red Port	3.00
51	Gold Coast White Port	3.00
53	Gold Coast Sherry	3.00
55	Gold Coast Muscatel	3.00

SHERRIES, PORTS AND MADEIRA

		Bottle	Glass
38	*Sandeman 3 Star Tawny Port	7.00	
40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	3.00	2.00
50	Pastene Port	3.00	2.00
52	*Sandeman Rich Cream Sherry	5.50	
57	*Duff Gordon Amontillado (Dry)	5.50	1.00
59	*Duff Gordon Generoso (Medium Sweet)	5.00	
61	*Cossart Gordon 26 Golden Mello Madeira	5.00	
63	*Cockburn Best Reserve Port	5.00	

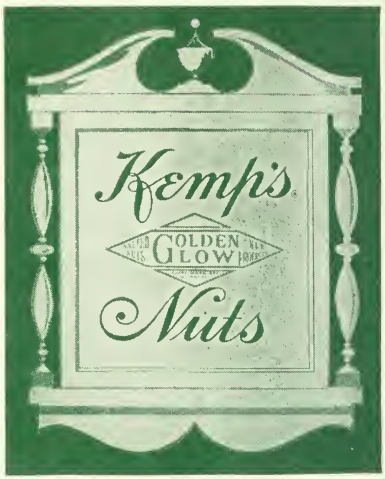
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MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON THE FOLLOWING PAGES



ARTHUR FIEDLER'S SEVENTY-FIFTH BIRTHDAY
Mr Fiedler on his way to Symphony Hall



Program Note:

The encores of tonight's Pops concert will be played at at the Sheraton-Boston.

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SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.25	Breast of Turkey	1.30
Country Ham and Swiss Cheese	1.25	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75
Mixed Nuts (no peanuts)	.75	1.05			

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	.90
Miniatures – 5½ oz.	1.00	Pepp.-Wtg.-Coffee Patties	.60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Coca Cola	.25
Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Individual Pot	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 21

BEER & ALE & CIGARETTE LIST ON PAGE 25

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Miller High Life	1.00
Michelob Beer	1.25
Heineken's Beer (Holland)	1.25
Löwenbräu Munich Beer, Light or Dark (Germany)	1.25
Bass Ale	1.25

Cigarettes

Camel	.50	Newport	.50
Chesterfield, regular	.50	Pall Mall	.50
Kent king	.50	Parliament	.50
Lark	.50	Raleigh filter	.50
Lucky Strike	.50	Herbert Tareyton filter	.50
Marlboro	.50	Winston	.50
Benson & Hedges 100's	.50	Virginia Slims	.50

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

WCRB-AM-FM Boston (stereo)
WCRX-FM Springfield
WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany
WPJB-FM Providence

The Tuesday evening concerts will be broadcast live by:

WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany

The audience would help greatly by being reasonably quiet while the conductor is on the podium.

1970

Tanglewood

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JULY 3/AUGUST 23
Lenox, Massachusetts 01240

BOSTON SYMPHONY ORCHESTRA

Highlights of the season include



Opening Weekend Concerts

JULY 3, 4, 5

Two concerts conducted by Seiji Ozawa, including a performance of Bernstein's *Chichester Psalms* for chorus and orchestra

Mahler's Second symphony, *Resurrection*, conducted by Leonard Bernstein, with Christa Ludwig and Lorna Haywood as soloists



Beethoven Concerts

Two weekends of concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra

The six concerts include all the Piano concertos, the Triple concerto, overtures, and symphonies, including the Ninth.

The Beethoven concerts are given in commemoration of the 200th anniversary of the composer's birth.

Berlioz Requiem

Conducted by Seiji Ozawa, with Leopold Simoneau as soloist.

This performance is given in memory of Charles Munch, the Boston Symphony Orchestra's Music Director, 1949-1962

Mozart's Così fan tutte

A concert staging of Mozart's comic masterpiece, conducted by Seiji Ozawa. The soloists are Phyllis Curtin, Rosalind Elias, Teresa Stratas, George Shirley, Tom Krause, and Ezio Flagello

TANGLEWOOD-ON-PARADE is the annual day-long demonstration of the work of the Berkshire Music Center, Tuesday, July 28, culminating in the evening with the Gala Concert by the Boston Symphony Orchestra. This year it celebrates the BMC's 30th anniversary.

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Thomas D. Perry, Jr., Manager



WEEKEND PRELUDES will continue to offer short programs by important artists, each Friday evening at 7pm, free to holders of tickets for the 9pm Boston Symphony concert.

OPEN REHEARSALS each Saturday morning at 10:30 offer a glimpse of the Orchestra and its conductor at work.

Boston Pops at Tanglewood

ARTHUR FIEDLER, Conductor
TUESDAY, AUGUST 11 AT 8:30 P.M.

Contemporary Trends Concerts

Further explorations into the broad spectrum of contemporary popular music. This is the series that brought Tanglewood such artists as Ravi Shankar, the Modern Jazz Quartet, Janis Joplin, Judy Collins, and Mahalia Jackson. The 1969 Fillmore at Tanglewood program presented The Jefferson Airplane, The Who, and B.B. King, and drew an all-time record crowd.

Berkshire Music Center Concerts

The Boston Symphony's unique summer academy for advanced study of music offers concerts nearly every day during the Festival season. Orchestra, chamber music, choral and vocal music programs are presented.

The FESTIVAL OF CONTEMPORARY MUSIC, sponsored in cooperation with the Fromm Music Foundation of Chicago, often called a 'Festival-within-a-festival,' turns Tanglewood into the contemporary music capital of the world during its intensive presentation of new works, some commissioned especially for the Festival and many heard in premiere performances.

Festival artists include

conductors
Leonard Bernstein
Aaron Copland
Arthur Fiedler
Seiji Ozawa
Gunther Schuller
William Steinberg
Michael Tilson Thomas

pianists
Vladimir Ashkenazy
Christoph Eschenbach
Rudolf Firkusny
Claude Frank
Lili Kraus
Jerome Lowenthal
Peter Serkin
Yuji Takahashi
Andre Watts
Alexis Weissenberg

violinists
Itzhak Perlman
Joseph Silverstein
Paul Zukofsky

cellist
Jules Eskin

singers
John Alexander
Phyllis Curtin
Rosalind Elias
Ezio Flagello
Lorna Haywood
Tom Krause
Christa Ludwig
George Shirley
Leopold Simoneau
Teresa Stratas

choruses
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Harvard Glee Club
Framingham Choral Society
Radcliffe Choral Society
Tanglewood Festival Chorus

groups
The Corky Siegal Blues Band

For further information: Berkshire Festival, Symphony Hall, Boston, Mass.





won't you help continue the music that is the Fiedler Tradition?

The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty years ago he founded the free outdoor Esplanade Concerts on the banks of Boston's Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 47,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

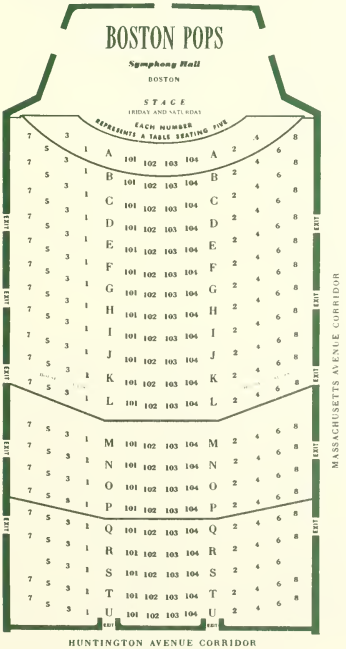
The Council of Friends, founded seven years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and to help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

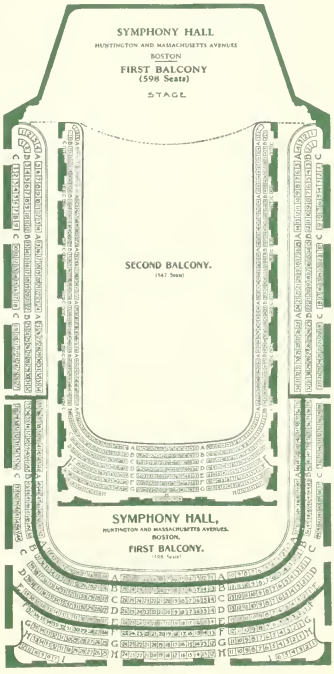
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BOSTON POPS

ARTHUR FIEDLER
Conductor

5

ARTHUR FIEDLER SEVENTY-FIFTH
BIRTHDAY SEASON
1970

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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SYMPHONY HALL BOSTON MASSACHUSETTS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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THE BOSTON POPS

The musicians of the Boston Symphony Orchestra gave their first 'Promenade Concert' at the old Music Hall on July 11 1885. Four years earlier, Henry Lee Higginson, the founder, had written of his wish to give in Boston 'especially in the summer, concerts of a lighter kind of music'. From the earliest days music and refreshment conjoined at the 'Promenades', and the public responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular' and later 'Pops', fast became a Boston tradition. Generations have sat at Pops, watching eighteen conductors lead concerts that have delighted Bostonians with the best in light classical and popular music of the day.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny selection of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records Mr Fiedler has made for RCA with the Orchestra, and the televised concerts, together with the winter tours of the Boston Pops Tour Orchestra throughout the United States, have created literally millions of fans far beyond the city of Boston.

The Boston Pops is eighty-five this year, the Boston Symphony will soon be ninety, Arthur Fiedler is seventy-five. Yet Pops remains younger than the springtime which brings it back each year to Symphony Hall.

CORPORATE FUND OF THE BOSTON SYMPHONY ORCHESTRA

The Trustees of the Boston Symphony Orchestra acknowledge with deep gratitude contributions from the business firms and organizations here listed to the Corporate Fund of the Boston Symphony Orchestra, which also helps to support the Esplanade Concerts. The firms have joined the Orchestra in the public service it renders to the community, thereby helping to preserve one of Boston's chief cultural assets.

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BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

first violins

Alfred Krips
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Leonard Moss

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E flat clarinet

bass clarinet

Felix Viscuglia

bassoons

Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Roger Voisin
Gerard Goguen
André Come
Peter Chapman

trombones

Josef Orosz
Paul Gay
Kauko Kahila

tuba

Chester Schmitz

timpani

Everett Firth

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harp

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piano

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ARTHUR FIEDLER



In his hometown of Boston, Arthur Fiedler is an institution. His unique personality, his flair, his style and his individual approach to music have made him as familiar and beloved a feature of Boston life as Symphony Hall. Arthur Fiedler is more than the local boy who made good; he is the local boy who has made an indelible mark not only on the musical history of this city, but on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother was a 'good amateur musician' who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre — which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of World war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, a feature of Boston's musical life since 1885. Under his direction Pops has become familiar to music-lovers throughout the world. One of the means by which the names of Fiedler and the Boston Pops have become household words is through recordings: the Boston Pops has made more records than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie*, resulted in the sale of over one million copies of the recording by the

Pops. In the summer of 1958 RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Since 1958 another four million Pops albums have been sold, and the Pops and Fiedler have averaged a million singles a year. The total sales are now over 47,000,000.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. His conducting career has taken him to all corners of North America, as well as Europe, Africa, Asia, South America and Australia.

On December 17 last year Arthur Fiedler celebrated his seventy-fifth birthday by conducting a gala concert with the Boston Symphony. Governor Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world Arthur Fiedler speaks through the universal language of music, and through the unique appeal of the Boston Pops.

HARRY ELLIS DICKSON



Harry Ellis Dickson has for many years had two careers in music. He joined the Boston Symphony Orchestra as a violinist in 1938, when Koussevitzky was Music Director, but had also been active as a conductor before then. His conducting career has flourished since at the Pops, the Esplanade and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he studied at the Somerville High School and at the New England Conservatory of Music. Then he won a scholarship to the Hochschule für Musik in Berlin, Germany, and stayed there for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestral Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

An ardent collector of anecdotes about musicians, especially conductors, he has written an entertaining book, *'Gentlemen, more dolce please'*, which was published last fall. Recently he was created a Chevalier in the *Ordre des Arts et des Lettres* by the French government. One of his close friends is Danny Kaye, whose conducting career he has helped on its path by his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

Monday May 25 1970

TONIGHT'S GUEST CONDUCTOR



JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony since 1962, joined the Orchestra at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, and last spring a tour to the Virgin Islands and Florida. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA), and by Bach, Beethoven, Brahms, Bruch, Schoenberg and Sibelius; the Brahms he also played with Leopold Stokowski and the American Symphony Orchestra in New York. During the 1969 Berkshire Festival he played the solo violin part in works by Bach, Bartók and Haydn, and conducted a concert at Tanglewood by the Berkshire Music Center Orchestra. Earlier this season he played the Stravinsky concerto with the Boston Symphony.

Violinist of the Boston Symphony String Trio, Joseph Silverstein is also organizer of the Boston Symphony Chamber Players, a faculty member of the New England Conservatory and Chairman of the Faculty of the Berkshire Music Center at Tanglewood. Last year he received an honorary Doctorate of Music from Tufts University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony.

If they run out of Löwenbräu
...order champagne.

IMPORTED BY HANS HOLTERBOSCH, INC., NEW YORK 51, N.Y.

Monday evening May 25 1970 at 8.30

Twenty-fifth program

JOSEPH SILVERSTEIN *Conducting*

*Rakóczy March, from 'The damnation of Faust' — *Berlioz*

Overture to 'Egmont' — *Beethoven*

*Minuet — *Boccherini*

*Suite from 'Masquerade' — *Khachaturian*
Waltz – Romance – Galop

'Classical' Symphony op. 25 — *Prokofiev*
Allegro
Larghetto
Gavotte: non troppo allegro
Finale: molto vivace

Piano Concerto no. 1 in E flat — *Liszt*
Soloist VIRGINIA ESKIN

*Selection from 'Fiddler on the roof' — *Bock*
Fiddler on the roof – Matchmaker, matchmaker – Far from the home I love – Miracle of miracles – Sunrise, sunset – Anatevka – To life

*Theme from 'Exodus' — *Gold*

*Look sharp – Be sharp — *Merrick–Bennett*

Among those present: **B'nai B'rith Women's Council of Greater Boston; Bentley College of Accounting and Finance; Emmanuel College**

*RCA RECORDS — BALDWIN PIANO

TONIGHT'S SOLOIST



VIRGINIA ESKIN, born in 1940, received her early piano training from Aube Tzerko in Los Angeles. At seventeen, she studied in London with Gina Bachauer, also studying at Trinity College of Music, where she was the youngest Fellow of Music in the school's history. Upon her return to the United States, she studied with Leonard Shure in New York. Virginia Eskin has won numerous awards, including first prize in the Emma Feldman Competition in Philadelphia. She has performed in the Classic Quartet with members of the Boston Symphony Orchestra, at Tanglewood under a Fellowship Grant, and at the Marlboro Festival. She has given recitals and performed with chamber ensembles in the United States and abroad, and has appeared with orchestras in London, Boston, Portland, Birmingham, Los Angeles and San Diego. Since the spring of 1969, Virginia Eskin has devoted her schedule to giving benefit concerts for the National Center of Afro-American Artists, and she and her husband Jules Eskin, principal cellist of the Boston Symphony, have given three recitals in San Francisco, Santa Rosa and San Diego.

Tuesday May 26 1970

TONIGHT'S SOLOIST



CHET ATKINS doesn't remember precisely when he played his first guitar. Born on a farm near Knoxville, Tennessee, he played his brother's guitar as a child. By the time he was eleven he had saved enough to buy his own — a $20 Silvertone from Sears Roebuck. His first paying job was as a fiddler on a Knoxville radio show in the early 1940's, which led to a position as the studio's staff guitarist. Since that time, Chet Atkins has become one of the nation's top guitarists. He has appeared on television shows such as those hosted by Johnny Carson, Perry Como, Mike Douglas and Jimmy Dean, has been soloist with symphonies in Boston, New Orleans, Minneapolis, Pittsburgh, St Louis, Atlanta and Nashville, and has appeared at the annual Newport Jazz Festival. He gives two concerts a month at the Masters Festival of Music and is working on the development of the Annual Chet Atkins Guitar and Song Festival. Not only a guitarist, Chet Atkins is vice-president of RCA's Nashville office, where he supervises recording artists, and he is consultant with the Gretsch Guitar Company, for whom he designed the 'Country Gentleman', the world's largest selling guitar.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.



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Miller High Life

The Champagne of Beers

Tuesday evening May 26 1970 at 8.30

Twenty-sixth program

ARTHUR FIEDLER *Conductor*

*Washington Post, march — *Sousa*

An outdoor overture — *Copland*

*Alabama jubilee — *Cobb*

Medley
- *In the pines — *Traditional*
- *Wildwood flower — *Traditional*
- *On top of Old Smoky — *Traditional*

*The battle of New Orleans and Sugarfoot rag — *Driftwood–Garland–Vaughn*

Soloist CHET ATKINS

*From the 'Irish Suite' — *Anderson*
Irish washerwoman – Minstrel boy – The rakes of mallow

Selections by Chet Atkins
- Autumn leaves — *Kosma*
- Zorba, the Greek — *Theodorakis*
- Recuerdos de la Alhambra — *Tarrega*
- When you wish upon a star — *Harline*
- Lara's theme — *Jarre*

*Colonel Bogey March — *Alford*

CHET ATKINS *with* ORCHESTRA

*Those were the days — *Raskin*

*Boston Commandery, march — *Carter*

*Overture to 'La gazza ladra' — *Rossini*

Victor Herbert favorites — *arr. Sanford*
March of the toys – Absinthe frappée – Because you're you – When you're away – I can't do the sum – I'm falling in love with someone – Gypsy love song – Italian street song – Kiss me again – The Irish have a great day tonight

A la Glenn Miller
- *Chattanooga choo-choo — *Warren–Gordon*
- *Moonlight cocktail — *Roberts–Gannon*
- *St Louis blues march — *Handy*

Among those present: **Engineering Societies of New England, Inc.; Grand Commandery of Knights Templar; Women's Auxiliary of the Massachusetts Medical Society; Merrimack College**

*RCA RECORDS — BALDWIN PIANO

Wednesday May 27 1970

TONIGHT'S SOLOIST

CHET ATKINS' biography is printed on page 10

STEREO 8 TAPES BY
THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER *Conductor*

Fiedler's choice	R8S-1143
The Carmen Ballet (Shchedrin)	R8S-1141
Arthur Fiedler & the Boston Pops play the Beatles	R8S-1135
Chet picks on the 'Pops' *(with* Chet Atkins)	R8S-1129
A Pops serenade	R8S-1120
Glenn Miller's biggest hits	R8S-1116
Concerto in F (Gershwin) / Fantasy & improvisations (Nero) *(with* Peter Nero)	R8S-1109
Up, up and away	R8S-1103
The Pops goes West	R8S-1095
The Pops goes Latin	R8S-1092
Music from million dollar shows	R8S-1085
Stan Getz & Arthur Fiedler at Tanglewood	R8S-1082
Pops roundup	R8S-1079
Tales from Vienna	R8S-1076
All the things you are	R8S-1069
The 'Pops' goes country *(with* Chet Atkins)	R8S-1059
Holiday for strings	R8S-1055
The best of Arthur Fiedler & the Boston Pops	R8S-1047
The Duke at Tanglewood *(with* Duke Ellington)	R8S-1044
Nero goes 'Pops' *(with* Peter Nero)	R8S-1035
Grand Canyon suite (Grofé) / Four Pops favorites	R8S-1033
'Tenderly' & other romantic favorites	R8S-1029
'Pops' goes the trumpet *(with* Al Hirt)	R8S-1028
Fiedler's all-time favorites	R8S-1026
More music from million dollar movies	R8S-1023
'Jalousie' & other favorites in the Latin flavor	R8S-1021
Concert in the park	R8S-1016
Music from million dollar movies	R8S-1010

THE
BOSTON POPS ORCHESTRA
ON
RCA

Wednesday evening May 27 1970 at 8.30

Twenty-seventh program

ARTHUR FIEDLER *Conductor*

*Washington Post, march — *Sousa*

An outdoor overture — *Copland*

*Alabama jubilee — *Cobb*

Medley

*In the pines — *Traditional*

*Wildwood flower — *Traditional*

*On top of Old Smoky — *Traditional*

*The battle of New Orleans and Sugarfoot rag — *Driftwood–Garland–Vaughn*

Soloist CHET ATKINS

*From the 'Irish Suite' — *Anderson*

Irish washerwoman – Minstrel boy – The rakes of mallow

Selections by Chet Atkins

Autumn leaves — *Kosma*

Zorba, the Greek — *Theodorakis*

Recuerdos de la Alhambra — *Tarrega*

When you wish upon a star — *Harline*

Lara's theme — *Jarre*

*Colonel Bogey March — *Alford*

CHET ATKINS *with* ORCHESTRA

*Those were the days — *Raskin*

'Pines of Rome', symphonic poem — *Respighi*

The pines of the Villa Borghese

Pines near a catacomb

The pines of the Janiculum

The pines of the Appian Way

*Intermezzo, from 'Cavalleria Rusticana' — *Mascagni*

Theme from 'Romeo and Juliet' — *Rota*

Aquarius, from 'Hair' — *MacDermot*

Among those present: **Home for Italian Children**

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

*RCA RECORDS — BALDWIN PIANO

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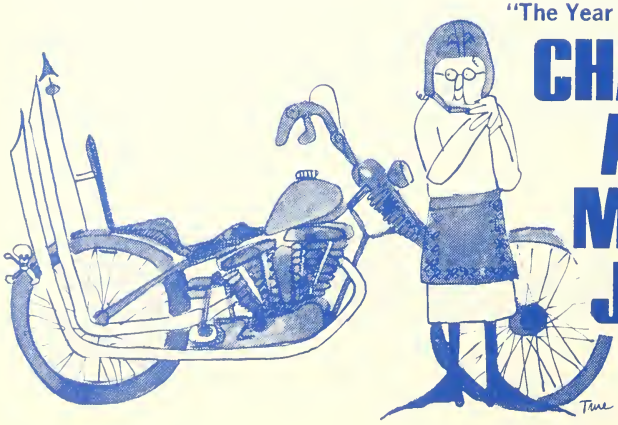
Thursday May 28 1970

TONIGHT'S SOLOIST

JOSEPH SILVERSTEIN'S biography is printed on page 8



A POPS REHEARSAL FOR NBC TELEVISION
Arthur Fiedler conducts 'The Carnival of Animals'.
Hugh Downs narrates and Lisl Weil draws the pictures.



"The Year of the Possible Dream"

CHANNEL 2
AUCTION
MAY 30th
JUNE 6th

Thursday evening May 28 1970 at 8.30

Twenty-eighth program

ARTHUR FIEDLER *Conductor*

TUFTS NIGHT

Maxim's March, from 'The merry widow' — *Lehár*

Overture di Ballo — *Sullivan*

*Final dance (Malambo), from 'Estancia' — *Ginastera*

PROFESSOR KENNETH MacKILLOP, JR *Conducting:*

Songs of Tufts University

Tuftonia's day — *Hayes '16*

Dear Alma Mater — *Lewis '87*

THE BEELZEBUBS

Sunshine girl

Black is the color of my true love's hair

Cherry orchard

Halls of ivy

ARTHUR FIEDLER *Conducting:*

Violin Concerto no. 2 in D minor op. 22 — *Wieniawski*

Allegro

Romance

Allegro con fuoco

Soloist JOSEPH SILVERSTEIN

Selection from 'Hair' — *MacDermot*

Aquarius – Donna – Frank Mills – Initials – Ain't got no – Hair – Haré Krishna – Air – Good morning starshine – Let the sunshine in

Raindrops keep fallin' on my head — *Bacharach*

*Those were the days — *Raskin*

*RCA RECORDS

BALDWIN PIANO



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Friday May 29 1970

TONIGHT'S GUEST CONDUCTOR

JOSEPH SILVERSTEIN'S biography is printed on page 8

TONIGHT'S SOLOIST



CHRISTOPHER KIMBER, a native of Australia, studied the violin at the Juilliard School of Music under Ivan Galamian and was Assistant Concertmaster of the Baltimore Symphony before joining the Boston Symphony Orchestra. He has performed at the Casals Festival in Puerto Rico, at the Marlboro Festival, and in 1965 was invited to join 'Soloists from Marlboro" on a US State Department tour of Europe and Israel with Rudolf Serkin. He is first violinist of the Festival Quartet, a newly formed ensemble of Boston Symphony players, which made its debut in March. Mr Kimber is planning a concert tour later this year to Australia, where he will perform with the Hungarian maestro Janos Ferencsik and record for the Australian Broadcasting Commission.

A SELECTION OF
RECORDINGS BY
THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER *Conductor*

Old timers' night at the Pops	LSC-2944
Irish night at the Pops	LSC-2946
Fiedler's choice	LSC-3130
Pops Christmas party	LSC-2329
Music from million dollar movies	LSC-2380
More music from million dollar movies	LSC-2782
Viennese night	LSC-2548
Carnival of the animals (Saint-Saëns) } *with* Hugh Downs Young person's guide (Britten) }	LSC-2596
'Pops' goes the trumpet (*with* Al Hirt)	LSC-2729
Nero goes 'Pops' — an all-Gershwin program (*with* Peter Nero)	LSC-2821

THE
BOSTON POPS ORCHESTRA
ON
RCA

Friday evening May 29 1970 at 8.30

Twenty-ninth program

JOSEPH SILVERSTEIN *Conducting*

*National Emblem, march — *Bagley*

*Overture to 'Candide' — *Bernstein*

Valse triste — *Sibelius*

*Roumanian Rhapsody no. 1 in A major op. 11 — *Enesco*

Roman Carnival, overture — *Berlioz*

Violin Concerto no. 2 in D minor op. 22 — *Wieniawski*

Allegro
Romance
Allegro con fuoco

Soloist CHRISTOPHER KIMBER

Selection from 'Hair' — *MacDermot*

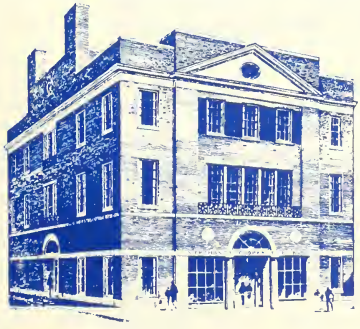
Aquarius – Donna – Frank Mills – Initials – Ain't got no – Hair – Haré Krišhna – Air – Good morning starshine – Let the sunshine in

*Saraband — *Anderson*

*76 Trombones, from 'The music man' — *Willson*

Among those present: **Massachusetts Young Republicans; University of Massachusetts; Prudential Recreational and Athletic Association; Boston Food Brokers Association; Gordon College; Simmons College Senior Class**

*RCA RECORDS BALDWIN PIANO



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Saturday May 30 1970

TONIGHT'S SOLOIST



YIZHAK SCHOTTEN, violist, was born in 1943 in Haifa, Israel, where he began his musical training. While serving in the Israeli Air Force, his playing came to the attention of William Primrose, who invited Schotten to become his pupil at the University of Southern California. He continued his studies with Primrose at the University of Indiana and with William Fuchs in New York, and was a member of the Indianapolis Symphony and of the Pittsburgh Symphony under William Steinberg before joining the Boston Symphony Orchestra in 1967. He has performed recitals throughout the United States and Israel, including his Jordan Hall debut of January of this year, and has given many chamber concerts with three Symphony colleagues in the Festival String Quartet. Mr Schotten will be the Symphony's exchange member with the Japan Philharmonic Orchestra next season.

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Saturday evening May 30 1970 at 8.30

Thirtieth program

ARTHUR FIEDLER *Conductor*

Maxim's March, from 'The merry widow' — *Lehár*

Overture, 'Springtime' op. 36 — *Goldmark*

Shepherd's Pastorale, from 'Christmas Oratorio' — *Bach*

*Ballet music from 'Faust' — *Gounod*

Dance of the nubian slaves
Mirror dance
Dance of Phryné

Viola Concerto — *Handel*

Allegro moderato
Andante ma non troppo
Allegro molto
Soloist YIZHAK SCHOTTEN

*Capriccio Espagnol — *Rimsky–Korsakov*

Alborada – Variations – Alborada – Gypsy scene –
Fandango of the Asturias

Selection from 'The man of La Mancha' — *Leigh*

I, Don Quixote – Dulcinea – Aldonza – Golden helmet of Mambrino –
I'm only thinking of him – Knight of the woeful countenance –
To each his Dulcinea – The impossible dream

September song — *Weill*

*In the mood — *Garland*

*RCA RECORDS — BALDWIN PIANO

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"No. But if you hum a few bars, I'll fake it." But there's no faking the fun or fine food at McDonald's, Huntington Ave. Now with immediate seating and lots of atmosphere for all. Plus all those 100% beef-burgers, crisp french fries and triple-thick shakes McDonald's is famous for. Before, after or anytime you're around Symphony Hall.

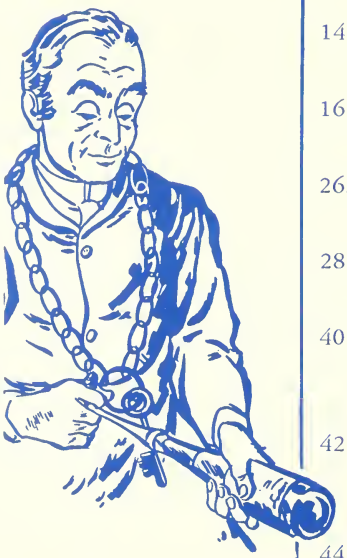
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Since 1871

PASTENE PRODUCTS
standard of good taste
for 96 years

POPS No. SEE WINE LIST ON PAGE 21

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

40. ***Pastene Anniversary Cream Sherry***
A rich delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

The Pops Wine List

CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	8.00	
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Burgundy	8.00	
4	Pastene Sparkling Burgundy	7.00	4.00
5	Great Western Extra Dry	8.00	5.00
6	*Gancia Asti Spumante	8.50	
7	Great Western Sparkling Burgundy	8.00	5.00
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal	8.00	
11	*DeLuze Sparkling Burgundy Rosé	9.00	
13	*Bollinger Brut	12.00	7.00
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	9.00	

17 Champagne Cocktail for two – 3.00

WHITE WINES

10	Pastene Riesling	3.50	
21	*DeLuze Bordeau Special Reserve	4.00	
12	Pastene Sauterne	3.50	2.50
23	*DeLuze Sauterne	5.00	
14	Pastene Chablis	3.50	2.50
16	Pastene Rhine	3.50	2.50
32	*Pinot Chardonnay A. Lichine	4.50	
18	*Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
20	*Sichel Zeltinger Riesling	6.00	4.00
22	*Bolla Soave	4.50	3.00
25	*DeLuze Pouilly Fuissé	6.00	3.50
29	*Ackerman Vouvray	4.50	3.00
31	*Langenbach Lieb-fraumilch Guilden Krone	5.00	3.50
33	*Langenbach Bernkastler Meister Krone	4.50	3.00
58	*Pouilly Fuissé A. Lichine	4.50	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	3.00
Claret Lemonade	1.00	3.00

RED AND ROSÉ WINES

		Bot.	½ Bot.
24	*Beaujolais Alexis Lichine	4.00	2.50
26	Pastene Burgundy	3.50	2.50
39	*DeLuze St Emilion	4.00	
28	Pastene Chianti	3.50	
41	*Latour Beaune Burgundy	5.50	3.00
43	*M & R Melini Chianti (Red)	5.00	3.00
34	*Brolio Chianti	5.00	3.00
36	*Bolla Valpolicella	5.00	3.00
35	*Tavel Château d'Aqueria (Olivier)	4.50	3.00
37	Beaulieu Grenache Rosé	3.50	
54	Pastene Vin Rosé	3.50	2.50
30	Quinta do Avelar Rosé (Portugal)	4.50	3.00
70	Costa do Sol (Portugal)	4.50	3.00

S.S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauterne	3.00
47	Gold Coast Red Burgundy	3.00
49	Gold Coast Red Port	3.00
51	Gold Coast White Port	3.00
53	Gold Coast Sherry	3.00
55	Gold Coast Muscatel	3.00

SHERRIES, PORTS AND MADEIRA

		Bottle	Glass
38	*Sandeman 3 Star Tawny Port	7.00	
40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	3.00	2.00
50	Pastene Port	3.00	2.00
52	*Sandeman Rich Cream Sherry	5.50	
57	*Duff Gordon Amontillado (Dry)	5.50	1.00
59	*Duff Gordon Generoso (Medium Sweet)	5.00	
61	*Cossart Gordon 26 Golden Mello Madeira	5.00	
63	*Cockburn Best Reserve Port	5.00	

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MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON THE FOLLOWING PAGES





ARTHUR FIEDLER'S SEVENTY-FIFTH BIRTHDAY
Mr Fiedler on his way to Symphony Hall

Program Note:

The encores of tonight's Pops concert will be played at the Sheraton-Boston.

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The Pops Menu

SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.25	Breast of Turkey	1.30
Country Ham and Swiss Cheese	1.25	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75
Mixed Nuts (no peanuts)	.75	1.05			

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	.90
Miniatures – 5½ oz.	1.00	Pepp.-Wtg.-Coffee Patties	.60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Coca Cola	.25
Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Individual Pot	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 21

BEER & ALE & CIGARETTE LIST ON PAGE 25

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Michelob Beer	1.25
Heineken's Beer (Holland)	1.25
Löwenbräu Munich Beer, Light or Dark (Germany)	1.25
Bass Ale	1.25

Cigarettes

Camel	.50	Newport	.50
Chesterfield, regular	.50	Pall Mall	.50
Kent king	.50	Parliament	.50
Lark	.50	Raleigh filter	.50
Lucky Strike	.50	Herbert Tareyton filter	.50
Marlboro	.50	Winston	.50
Benson & Hedges 100's	.50	Virginia Slims	.50



ARTHUR FIEDLER'S SEVENTY-FIFTH BIRTHDAY
Mr Fiedler and his own fire engine outside Symphony Hall

1970

Tanglewood

BERKSHIRE FESTIVAL
JULY 3/AUGUST 23
Lenox, Massachusetts 01240

BOSTON SYMPHONY ORCHESTRA

Highlights of the season include



Opening Weekend Concerts

JULY 3, 4, 5

Two concerts conducted by Seiji Ozawa, including a performance of Bernstein's *Chichester Psalms* for chorus and orchestra

Mahler's Second symphony, *Resurrection*, conducted by Leonard Bernstein, with Christa Ludwig and Lorna Haywood as soloists



Beethoven Concerts

Two weekends of concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra

The six concerts include all the Piano concertos, the Triple concerto, overtures, and symphonies, including the Ninth.

The Beethoven concerts are given in commemoration of the 200th anniversary of the composer's birth.

Berlioz Requiem

Conducted by Seiji Ozawa, with Leopold Simoneau as soloist.

This performance is given in memory of Charles Munch, the Boston Symphony Orchestra's Music Director, 1949-1962

Mozart's Così fan tutte

A concert staging of Mozart's comic masterpiece, conducted by Seiji Ozawa. The soloists are Phyllis Curtin, Rosalind Elias, Teresa Stratas, George Shirley, Tom Krause, and Ezio Flagello

TANGLEWOOD-ON-PARADE is the annual day-long demonstration of the work of the Berkshire Music Center, Tuesday, July 28, culminating in the evening with the Gala Concert by the Boston Symphony Orchestra. This year it celebrates the BMC's 30th anniversary.

RCA RECORDS BALDWIN PIANO
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WEEKEND PRELUDES will continue to offer short programs by important artists, each Friday evening at 7pm, free to holders of tickets for the 9pm Boston Symphony concert.

OPEN REHEARSALS each Saturday morning at 10:30 offer a glimpse of the Orchestra and its conductor at work.

Boston Pops at Tanglewood

ARTHUR FIEDLER, Conductor
TUESDAY, AUGUST 11 AT 8:30 P.M.

Contemporary Trends Concerts

Further explorations into the broad spectrum of contemporary popular music. This is the series that brought Tanglewood such artists as Ravi Shankar, the Modern Jazz Quartet, Janis Joplin, Judy Collins, and Mahalia Jackson. The 1969 Fillmore at Tanglewood program presented The Jefferson Airplane, The Who, and B.B. King, and drew an all-time record crowd.

Berkshire Music Center Concerts

The Boston Symphony's unique summer academy for advanced study of music offers concerts nearly every day during the Festival season. Orchestra, chamber music, choral and vocal music programs are presented.

The FESTIVAL OF CONTEMPORARY MUSIC, sponsored in cooperation with the Fromm Music Foundation of Chicago, often called a 'Festival-within-a-festival,' turns Tanglewood into the contemporary music capital of the world during its intensive presentation of new works, some commissioned especially for the Festival and many heard in premiere performances.

Festival artists include

conductors
Leonard Bernstein
Aaron Copland
Arthur Fiedler
Seiji Ozawa
Gunther Schuller
William Steinberg
Michael Tilson Thomas

pianists
Vladimir Ashkenazy
Christoph Eschenbach
Rudolf Firkusny
Claude Frank
Lili Kraus
Jerome Lowenthal
Peter Serkin
Yuji Takahashi
Andre Watts
Alexis Weissenberg

violinists
Itzhak Perlman
Joseph Silverstein
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cellist
Jules Eskin

singers
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Phyllis Curtin
Rosalind Elias
Ezio Flagello
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Christa Ludwig
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Radcliffe Choral Society
Tanglewood Festival Chorus

groups
The Corky Siegal Blues Band

For further information: Berkshire Festival, Symphony Hall, Boston, Mass.





won't you help continue the music that is the Fiedler Tradition?

The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty years ago he founded the free outdoor Esplanade Concerts on the banks of Boston's Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 47,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

WCRB-AM-FM Boston (stereo)
WCRX-FM Springfield
WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany
WPJB-FM Providence

The Tuesday evening concerts will be broadcast live by:

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WFCR-FM Amherst
WAMC-FM Albany

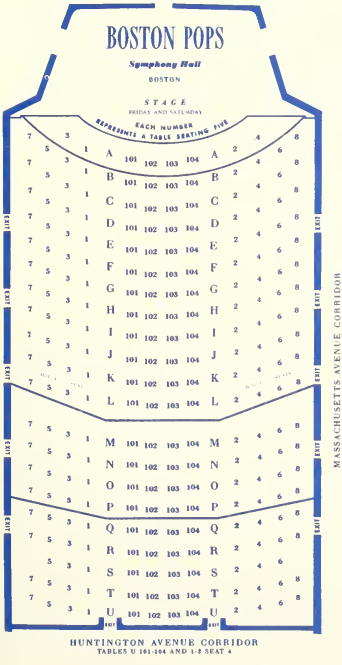
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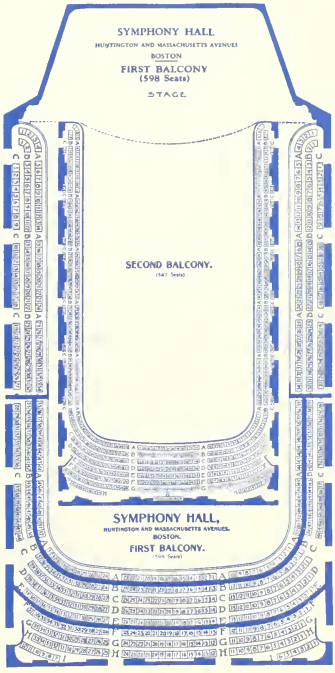
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BOSTON POPS

ARTHUR FIEDLER
Conductor

6

ARTHUR FIEDLER SEVENTY-FIFTH
BIRTHDAY SEASON
1970

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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SYMPHONY HALL BOSTON MASSACHUSETTS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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SYMPHONY HALL BOSTON MASSACHUSETTS

THE BOSTON POPS

The musicians of the Boston Symphony Orchestra gave their first 'Promenade Concert' at the old Music Hall on July 11 1885. Four years earlier, Henry Lee Higginson, the founder, had written of his wish to give in Boston 'especially in the summer, concerts of a lighter kind of music'. From the earliest days music and refreshment conjoined at the 'Promenades', and the public responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular' and later 'Pops', fast became a Boston tradition. Generations have sat at Pops, watching eighteen conductors lead concerts that have delighted Bostonians with the best in light classical and popular music of the day.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny selection of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records Mr Fiedler has made for RCA with the Orchestra, and the televised concerts, together with the winter tours of the Boston Pops Tour Orchestra throughout the United States, have created literally millions of fans far beyond the city of Boston.

The Boston Pops is eighty-five this year, the Boston Symphony will soon be ninety, Arthur Fiedler is seventy-five. Yet Pops remains younger than the springtime which brings it back each year to Symphony Hall.

CORPORATE FUND OF THE BOSTON SYMPHONY ORCHESTRA

The Trustees of the Boston Symphony Orchestra acknowledge with deep gratitude contributions from the business firms and organizations here listed to the Corporate Fund of the Boston Symphony Orchestra, which also helps to support the Esplanade Concerts. The firms have joined the Orchestra in the public service it renders to the community, thereby helping to preserve one of Boston's chief cultural assets.

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BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

first violins

Alfred Krips
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Leonard Moss

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E flat clarinet

bass clarinet

Felix Viscuglia

bassoons

Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Roger Voisin
Gerard Goguen
André Come
Peter Chapman

trombones

Josef Orosz
Paul Gay
Kauko Kahila

tuba

Chester Schmitz

timpani

Everett Firth

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harp

Ann Hobson

piano

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*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Carol Procter

ARTHUR FIEDLER



In his hometown of Boston, Arthur Fiedler is an institution. His unique personality, his flair, his style and his individual approach to music have made him as familiar and beloved a feature of Boston life as Symphony Hall. Arthur Fiedler is more than the local boy who made good; he is the local boy who has made an indelible mark not only on the musical history of this city, but on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother was a 'good amateur musician' who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre – which may account for his reputation not only as a popular conductor but as a showman *par excellence.*

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of World war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, a feature of Boston's musical life since 1885. Under his direction Pops has become familiar to music-lovers throughout the world. One of the means by which the names of Fiedler and the Boston Pops have become household words is through recordings: the Boston Pops has made more records than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie,* resulted in the sale of over one million copies of the recording by the

Pops. In the summer of 1958 RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Since 1958 another four million Pops albums have been sold, and the Pops and Fiedler have averaged a million singles a year. The total sales are now over 47,000,000.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. His conducting career has taken him to all corners of North America, as well as Europe, Africa, Asia, South America and Australia.

On December 17 last year Arthur Fiedler celebrated his seventy-fifth birthday by conducting a gala concert with the Boston Symphony. Governor Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world Arthur Fiedler speaks through the universal language of music, and through the unique appeal of the Boston Pops.

HARRY ELLIS DICKSON



Harry Ellis Dickson has for many years had two careers in music. He joined the Boston Symphony Orchestra as a violinist in 1938, when Koussevitzky was Music Director, but had also been active as a conductor before then. His conducting career has flourished since at the Pops, the Esplanade and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he studied at the Somerville High School and at the New England Conservatory of Music. Then he won a scholarship to the Hochschule für Musik in Berlin, Germany, and stayed there for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestral Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

An ardent collector of anecdotes about musicians, especially conductors, he has written an entertaining book, *'Gentlemen, more dolce please'*, which was published last fall. Recently he was created a Chevalier in the *Ordre des Arts et des Lettres* by the French government. One of his close friends is Danny Kaye, whose conducting career he has helped on its path by his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

Monday June 1 1970

TONIGHT'S CONDUCTOR

HARRY ELLIS DICKSON'S biography is printed on page 7

TONIGHT'S SOLOIST

ROBERT TUMARKIN, a Senior at Brookline High School, studies the piano with his father, Leon Tumarkin, Professor of Music at Boston University. Robert has won the Harry Dubbs Memorial Award and has appeared twice as soloist with members of the Boston Symphony Orchestra.



ARTHUR FIEDLER'S SEVENTY-FIFTH BIRTHDAY
Mr and Mrs Fiedler and the cake

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Monday evening June 1 1970 at 8.30

Thirty-first program

HARRY ELLIS DICKSON *Conducting*

*Triumphal March, from 'Aida' — *Verdi*

*Overture to 'Candide' — *Bernstein*

*Clair de lune — *Debussy*

*Suite from 'Swan lake' — *Tchaikovsky*
Opening scene from Act II – Valse – Dance of the swans – Czardas

*Suite from 'Peer Gynt' — *Grieg*
Morning mood – Anitra's dance – In the hall of the mountain king

First movement (Allegro moderato) from the Piano Concerto no. 1 in A minor — *Grieg*
Soloist ROBERT TUMARKIN *B.H.S. '70*

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ROY KELLEY *Director*
SHELLEY DENENBERG *Accompanist*

Brother John, from 'The singing nun'	*Sparks*
My lord, what a mornin'	*Burleigh*
Big spender, from 'Sweet charity'	*Coleman*
Aquarius – Let the sunshine in, from 'Hair'	*MacDermot*

*Selection from 'Fiddler on the roof' — *Bock*
Fiddler on the roof – Matchmaker, matchmaker – Far from the home I love – Miracle of miracles – Sunrise, sunset – Anatevka – To life

Aquarius, from 'Hair' — *MacDermot*

*Wedding dance — *Press*

Among those present: **Brookline Teachers' Club; Alumnae of the Newton-Wellesley Hospital School of Nursing**

*RCA RECORDS BALDWIN PIANO

If they run out of Löwenbräu
...order champagne.



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TONIGHT'S CONDUCTOR

HARRY ELLIS DICKSON'S biography is printed on page 7

TONIGHT'S SOLOISTS



HOOKAILO STUDIO

ANTHONY and JOSEPH PARATORE, pianists, are native Bostonians. Anthony, a graduate of Boston University's School of Fine and Applied Arts and the Juilliard School of Music, is working toward a Doctorate in Music at Boston University. He has completed two concert tours of the Caribbean and South America. Joseph, his brother, is also a graduate of Boston University's School of Fine and Applied Arts where he received the Aaron Richmond Memorial Scholarship Award. At seventeen, Joseph was chosen through competitive auditions to perform with the Boston Symphony under Harry Ellis Dickson in the Youth Concert Series. The Paratore brothers have appeared together at Lincoln Center and have performed as soloists on many occasions with Arthur Fiedler and The Boston Pops at Symphony Hall, and at the Esplanade concerts.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

"Do you know McDonald's is on the street where we live?"

"No. But if you hum a few bars, I'll fake it." But there's no faking the fun or fine food at McDonald's, Huntington Ave. Now with immediate seating and lots of atmosphere for all. Plus all those 100% beef-burgers, crisp french fries and triple-thick shakes McDonald's is famous for. Before, after or anytime you're around Symphony Hall.

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McDonald's

Tuesday evening June 2 1970 at 8.30

Thirty-second program

HARRY ELLIS DICKSON *Conducting*

Hands across the sea, march — *Sousa*

*Overture to 'Die Fledermaus' — *Strauss*

*Londonderry Air — *Grainger*

*From the 'Irish Suite' — *Anderson*

Irish washerwoman – Minstrel boy – The last rose of summer – The rakes of mallow

Concerto in D minor for two pianos and orchestra — *Poulenc*

Allegro ma non troppo
Larghetto
Finale: allegro molto

Soloists ANTHONY *and* JOSEPH PARATORE

Selection from 'Hair' — *MacDermot*

Aquarius – Donna – Frank Mills – Initials – Ain't got no – Hair – Haré Krishna – Air – Good morning starshine – Let the sunshine in

*Yesterday — *Lennon–McCartney*

*Up, up and away — *Webb*

Among those present: **Democratic Women on Wheels**

*RCA RECORDS BALDWIN PIANO



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The Champagne of Beers

Wednesday June 3 1970

TONIGHT'S SOLOIST



PETER NERO, who has traveled all over the world with his music, has played for royalty, and appeared with many of the stars of stage and screen, is not only a great jazz pianist, but a great classical and popular pianist too. Born in Brooklyn, he began piano lessons at the age of seven. His grandmother convinced his parents that their boy had talent and he was soon given a piano. Seven years later he had already won many awards, had appeared with symphony orchestras and had won a scholarship to the Juilliard School of Music. He went to Brooklyn College, meanwhile continuing his piano studies. The world of jazz called, and for a time Peter Nero played in clubs and bars. In Las Vegas he formed a trio, and in 1960 RCA signed him to his first recording contract and for nine years he remained one of their most successful artists. During that time he made two albums with the Boston Pops Orchestra, Arthur Fiedler conducting, one of which includes the Gershwin Piano Concerto in F, and his own Fantasy and Improvisations. The other, *Nero goes Pops,* is an all-Gershwin program.

Meanwhile he has performed his Fantasy and Improvisations with many of the world's great orchestras, the Royal Philharmonic, the Cleveland Orchestra and the Philadelphia Orchestra among them. He also wrote the score and acted in the movie starring Jane Fonda 'Sunday in New York'. Peter Nero is involved in today's problems through his music, in which he sees a universal language of peace and brotherhood.

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Wednesday evening June 3 1970 at 8.30

Thirty-third program

ARTHUR FIEDLER *Conductor*

EDISON ELECTRIC INSTITUTE NIGHT

*Amparito roca, Spanish march	*Texidor*
Overture, 'Springtime' op. 36	*Goldmark*
*Clair de lune	*Debussy*
*By the beautiful blue Danube, waltzes	*Strauss*

Selections by the Peter Nero Trio

*Rhapsody in blue, for piano and orchestra	*Gershwin*
*I got rhythm	*Gershwin*

PETER NERO TRIO *and* ORCHESTRA

Selection from 'The man of La Mancha'	*Leigh*

I, Don Quixote – Dulcinea – Aldonza – Golden helmet of mambrino –
I'm only thinking of him – Knight of the woeful countenance –
To each his Dulcinea – The impossible dream

Night and day	*Porter*
*Wedding dance	*Press*

Peter Nero plays the Steinway piano

*RCA RECORDS BALDWIN PIANO

The following refreshments are courtesy of Edison Electric Institute:
(To facilitate service, please order by number, where indicated.)

"Famous" Pops Punch
(No. 5) Great Western Extra Dry Champagne
(No. 7) Great Western Sparkling Burgundy

WHITE WINE:
(No. 14) Pastene Chablis
(No. 31) Langenbach Liebfraumilch Guilden Krone

RED AND ROSE WINES:
(No. 24) Beaujolais Alexis Lichine
(No. 37) Beaulieu Grenache Rose

SHERRY:
(No. 57) Duff Gordon Amontilado (Dry)

Claret Punch

BEER:
Budweiser
Heineken's
Lowenbrau Munich

Coca Cola
Coffee

Thursday June 4 1970

TONIGHT'S CONDUCTOR

HARRY ELLIS DICKSON'S biography is printed on page 7

TONIGHT'S SOLOIST



EUGENE INDJIC, born in Yugoslavia in 1947, came to America when he was four and began studying piano at an early age, giving his first concert when he was eleven. He won scholarships to Phillips Academy, Andover, and to Harvard, graduating from both with honors. He was the youngest soloist ever to perform with the Boston Symphony, giving a solo performance conducted by Erich Leinsdorf in 1966, and he has played with the Washington National Symphony at Philharmonic Hall, with the Pittsburgh, Cincinnati and Copenhagen Symphonies, and has recently given concerts in Scandinavia, Spain and Italy. During the last ten years Eugene Indjic has appeared more than 40 times with The Boston Pops.



"The Year of the Possible Dream"

CHANNEL 2 AUCTION
MAY 30th—JUNE 6th

Thursday evening June 4 1970 at 8.30

Thirty-fourth program

HARRY ELLIS DICKSON *Conducting*

*Great race march — *Mancini*

*Overture to 'La gazza ladra' — *Rossini*

*Adagio sostenuto, from 'Moonlight Sonata' — *Beethoven–Piston*

*España, rhapsody — *Chabrier*

Piano Concerto no. 1 in E minor op. 11 — *Chopin*

Allegro maestoso
Romanze: larghetto
Rondo: vivace

Soloist EUGENE INDJIC

*Richard Rodgers waltzes — *arr. Anderson*

Lover – Falling in love with love – Oh, what a beautiful morning – It's a grand night for singing

Theme from 'Romeo and Juliet' — *Rota*

*Eleanor Rigby — *Lennon–McCartney*

Eugene Indjic plays the Steinway piano

Among those present: Massachusetts General Hospital; Framingham State College; Tufts Northeastern States Citizenship Project Youth Conference

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TONIGHT'S SOLOIST



DONN-ALEXANDRE FEDER began his concert career at the age of thirteen, when he appeared as pianist in his native Philadelphia with Eugene Ormandy and the Philadelphia Orchestra. He won numerous awards, including a scholarship to the Juilliard School of Music, where he studied with Madame Rosina Lhevinne, and earned both his Bachelor and Master of Science degrees. Mr Feder has toured throughout North America and Mexico, and on his most recent European tour he recorded the Prokofiev Piano Concerto no. 3 with the Netherlands Radio Philharmonic under Willem Van Otterloo, a recording which won the 1969 International Recording Competition in Austin, Texas. Called an 'American pianist who plays Chopin in the finest Polish tradition', Mr Feder was the first American to play in the house of Chopin's birth near Warsaw, Poland. He is the only American to have been awarded a two-year residence in Poland, by a joint US-Poland government grant for the purpose of assimilating the authentic performance styles of the music of Chopin and Szymanowski. Upon leaving Poland in 1966, he moved to Amsterdam and for three years gave concerts throughout Europe. In 1969 he received a Kosciuszko Foundation scholarship for his Doctoral studies on Szymanowski. Mr Feder has appeared many times with The Boston Pops, was chosen by Arthur Fiedler to open the Esplanade concerts in 1963 and 1964, and has appeared at the Boston Arts Festival.

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Friday evening June 5 1970 at 8.30

Thirty-fifth program

ARTHUR FIEDLER *Conductor*

O'Donnell Aboo, march — *deVille*

*Irish Suite — *Anderson*

Irish washerwoman – Minstrel boy – The last rose of summer – The girl I left behind me – Wearing of the green – The rakes of mallow

*George M. Cohan medley — *arr. Bodge*

Give my regards to Broadway – Mary's a grand old name – Nelly Kelly, I love you – You're a grand old flag – You remind me of my mother – Harrigan – Yankee Doodle dandy

Piano Concerto no. 3 in C major op. 26 — *Prokofiev*

Andante; allegro
Theme and variations
Allegro ma non troppo

Soloist DONN-ALEXANDRE FEDER

Victor Herbert favorites — *arr. Sanford*

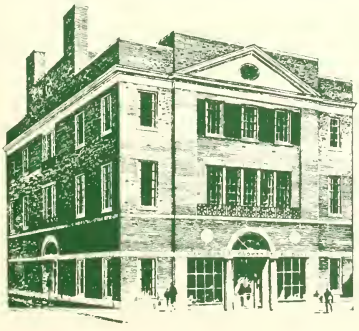
March of the toys – Absinthe frappée – Because you're you – When you're away – I can't do the sum – I'm falling in love with someone – Gypsy love song – Italian street song – Kiss me again - The Irish have a great day tonight

*Hey, Jude — *Lennon–McCartney*

*Consider yourself, from 'Oliver' — *Bart*

Among those present: Eire Society of Boston; Newton College of the Sacred Heart; Boston Skidmore Club; Concord High School Music Department; Chelmsford Junior High School; Needham Presbyterian Church Highlanders

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TONIGHT'S SOLOIST



MAX HOBART, who was appointed at the start of the 1969-1970 season to the chair in the first violin section vacated by the retirement of George Zazofsky, and to be second violin of the Boston Symphony Chamber Players, came to the Boston Symphony Orchestra four seasons ago from the Cleveland Orchestra. Born in Grand Island, Nebraska, in 1936, he studied violin with Vera Barstow, who guided him especially towards chamber music. He won the Coleman Auditions in Pasadena, California, and as a result was invited to study and coach with the internationally famous Quartetto Italiano. In 1956, as a member of the Graduate String Quartet of the University of Southern California, he made a twelve-week tour of Europe; during that time he performed in Venice with the Virtuosi di Roma.

Max Hobart is now active in chamber music here in Boston. He is a member of the Violone Ensemble, one of the Ensembles of the Boston Symphony Orchestra, which has given concerts throughout New England, including appearances at Jordan Hall and the Berkshire Festival at Tanglewood. In addition to his activities with the Boston Symphony and the Violone Ensemble, Max Hobart is concertmaster and string coach of two local civic orchestras, the Boston Civic and Newton Symphonies. He was soloist with the latter in a performance of Mendelssohn's Violin Concerto in May 1970.

A SELECTION OF
RECORDINGS BY
THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER *Conductor*

Old timers' night at the Pops		LSC-2944
Irish night at the Pops		LSC-2946
Fiedler's choice		LSC-3130
Pops Christmas party		LSC-2329
Music from million dollar movies		LSC-2380
More music from million dollar movies		LSC-2782
Viennese night		LSC-2548
Carnival of the animals (Saint-Saëns) Young person's guide (Britten)	*with* Hugh Downs	LSC-2596
'Pops' goes the trumpet (*with* Al Hirt)		LSC-2729
Nero goes 'Pops' — an all-Gershwin program (*with* Peter Nero)		LSC-2821

THE
BOSTON POPS ORCHESTRA
ON
RCA

Saturday evening June 6 1970 at 8.30

Thirty-sixth program

ARTHUR FIEDLER *Conductor*

WCRB NIGHT

Entrance of the gladiators — *Fučik*

Overture di Ballo — *Sullivan*

Six German dances K. 571 — *Mozart*

*Artists' life, waltzes — *Strauss*

Violin Concerto in E minor op. 64 — *Mendelssohn*

Allegro molto appassionato
Andante
Allegro molto vivace

Soloist MAX HOBART

Selection from 'Show boat' — *Kern*

Introduction – Make believe – Why do I love you – Can't help lovin' dat man – You are love – Bill – Ol' man river

Aquarius, from 'Hair' — *MacDermot*

Hava Nagila — *Traditional*

Among those present: **Members of Canton Unitarian and Universalist Churches**

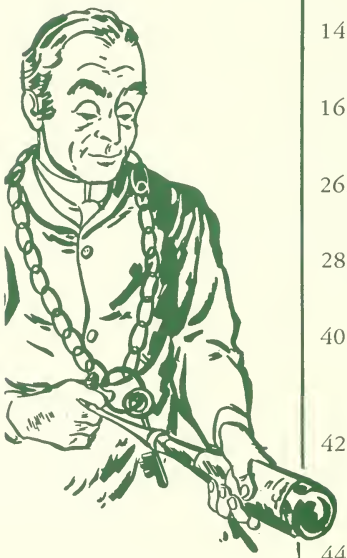
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POPS No. SEE WINE LIST ON PAGE 21

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

40. ***Pastene Anniversary Cream Sherry***
A rich delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

The Pops Wine List

CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	8.00	
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Burgundy	8.00	
4	Pastene Sparkling Burgundy	7.00	4.00
5	Great Western Extra Dry	8.00	5.00
6	*Gancia Asti Spumante	8.50	
7	Great Western Sparkling Burgundy	8.00	5.00
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal	8.00	
11	*DeLuze Sparkling Burgundy Rosé	9.00	
13	*Bollinger Brut	12.00	7.00
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	9.00	

17 Champagne Cocktail for two – 3.00

WHITE WINES

10	Pastene Riesling	3.50	
21	*DeLuze Bordeau Special Reserve	4.00	
12	Pastene Sauterne	3.50	2.50
23	*DeLuze Sauterne	5.00	
14	Pastene Chablis	3.50	2.50
16	Pastene Rhine	3.50	2.50
32	*Pinot Chardonnay A. Lichine	4.50	
18	*Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
20	*Sichel Zeltinger Riesling	6.00	4.00
22	*Bolla Soave	4.50	3.00
25	*DeLuze Pouilly Fuissé	6.00	3.50
29	*Ackerman Vouvray	4.50	3.00
31	*Langenbach Liebfraumilch Guilden Krone	5.00	3.50
33	*Langenbach Bernkastler Meister Krone	4.50	3.00
58	*Pouilly Fuissé A. Lichine	4.50	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	3.00
Claret Lemonade	1.00	3.00

RED AND ROSÉ WINES

		Bot.	½ Bot.
24	*Beaujolais Alexis Lichine	4.00	2.50
26	Pastene Burgundy	3.50	2.50
39	*DeLuze St Emilion	4.00	
28	Pastene Chianti	3.50	
41	*Latour Beaune Burgundy	5.50	3.00
43	*M & R Melini Chianti (Red)	5.00	3.00
34	*Brolio Chianti	5.00	3.00
36	*Bolla Valpolicella	5.00	3.00
35	*Tavel Château d'Aqueria (Olivier)	4.50	3.00
37	Beaulieu Grenache Rosé	3.50	
54	Pastene Vin Rosé	3.50	2.50
30	Quinta do Avelar Rosé (Portugal)	4.50	3.00
70	Costa do Sol (Portugal)	4.50	3.00

S.S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauterne	3.00	
47	Gold Coast Red Burgundy	3.00	
49	Gold Coast Red Port	3.00	
51	Gold Coast White Port	3.00	
53	Gold Coast Sherry	3.00	
55	Gold Coast Muscatel	3.00	

SHERRIES, PORTS AND MADEIRA

38	*Sandeman 3 Star Tawny Port	7.00	
40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	3.00	2.00
50	Pastene Port	3.00	2.00
52	*Sandeman Rich Cream Sherry	5.50	

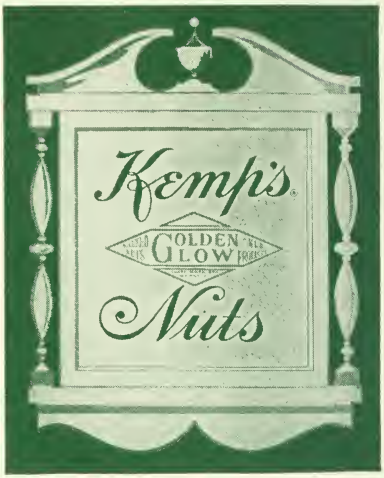
		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.50	1.00
59	*Duff Gordon Generoso (Medium Sweet)	5.00	
61	*Cossart Gordon 26 Golden Mello Madeira	5.00	
63	*Cockburn Best Reserve Port	5.00	

*Imported

Please order by number and indicate whether you wish a bottle or ½ bottle

MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON THE FOLLOWING PAGES





ARTHUR FIEDLER'S SEVENTY-FIFTH BIRTHDAY
Mr Fiedler on his way to Symphony Hall

Program Note:

The encores of tonight's Pops concert will be played at the Sheraton-Boston.

Follow the fun of Fiedler to where the music has just begun. To the Sheraton-Boston, headquarters of Boston's beautiful after-concert crowd, and just steps away. Play your encores at any of the Sheraton's perfect places for sipping, supping and dancing. Never a cover, never a minimum. Never a better place for fiddling from post-Pops to pre-dawn. Kon Tiki Ports, Mermaid Bar, Cafe Riviera, El Diablo Lounge.

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The Pops Menu

SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.25	Breast of Turkey	1.30
Country Ham and Swiss Cheese	1.25	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75
Mixed Nuts (no peanuts)	.75	1.05			

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	.90
Miniatures – 5½ oz.	1.00	Pepp.-Wtg.-Coffee Patties	.60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Coca Cola	.25
Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Individual Pot	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 21

BEER & ALE & CIGARETTE LIST ON PAGE 25

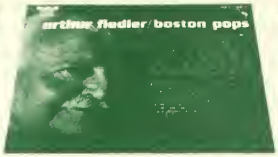
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The Pops Beer & Ale List

Budweiser Beer	1.00
Miller High Life	1.00
Michelob Beer	1.25
Heineken's Beer (Holland)	1.25
Löwenbräu Munich Beer, Light or Dark (Germany)	1.25
Bass Ale	1.25

Cigarettes

Camel	.50	Newport	.50
Chesterfield, regular	.50	Pall Mall	.50
Kent king	.50	Parliament	.50
Lark	.50	Raleigh filter	.50
Lucky Strike	.50	Herbert Tareyton filter	.50
Marlboro	.50	Winston	.50
Benson & Hedges 100's	.50	Virginia Slims	.50

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

WCRB-AM-FM Boston (stereo)
WCRX-FM Springfield
WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany
WPJB-FM Providence

The Tuesday evening concerts will be broadcast live by:

WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany

The audience would help greatly by being reasonably quiet while the conductor is on the podium.

1970

Tanglewood

BERKSHIRE FESTIVAL
JULY 3/AUGUST 23
Lenox, Massachusetts 01240

BOSTON SYMPHONY ORCHESTRA

Highlights of the season include



Opening Weekend Concerts

JULY 3, 4, 5

Two concerts conducted by Seiji Ozawa, including a performance of Bernstein's *Chichester Psalms* for chorus and orchestra

Mahler's Second symphony, *Resurrection*, conducted by Leonard Bernstein, with Christa Ludwig and Lorna Haywood as soloists



Beethoven Concerts

Two weekends of concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra

The six concerts include all the Piano concertos, the Triple concerto, overtures, and symphonies, including the Ninth.

The Beethoven concerts are given in commemoration of the 200th anniversary of the composer's birth.

Berlioz Requiem

Conducted by Seiji Ozawa, with Leopold Simoneau as soloist.

This performance is given in memory of Charles Munch, the Boston Symphony Orchestra's Music Director, 1949-1962

Mozart's Così fan tutte

A concert staging of Mozart's comic masterpiece, conducted by Seiji Ozawa. The soloists are Phyllis Curtin, Rosalind Elias, Teresa Stratas, George Shirley, Tom Krause, and Ezio Flagello

TANGLEWOOD-ON-PARADE is the annual day-long demonstration of the work of the Berkshire Music Center, Tuesday, July 28, culminating in the evening with the Gala Concert by the Boston Symphony Orchestra. This year it celebrates the BMC's 30th anniversary.

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WEEKEND PRELUDES will continue to offer short programs by important artists, each Friday evening at 7pm, free to holders of tickets for the 9pm Boston Symphony concert.

OPEN REHEARSALS each Saturday morning at 10:30 offer a glimpse of the Orchestra and its conductor at work.

Boston Pops at Tanglewood

ARTHUR FIEDLER, Conductor
TUESDAY, AUGUST 11 AT 8:30 P.M.

Contemporary Trends Concerts

Further explorations into the broad spectrum of contemporary popular music. This is the series that brought Tanglewood such artists as Ravi Shankar, the Modern Jazz Quartet, Janis Joplin, Judy Collins, and Mahalia Jackson. The 1969 Fillmore at Tanglewood program presented The Jefferson Airplane, The Who, and B.B. King, and drew an all-time record crowd.

Berkshire Music Center Concerts

The Boston Symphony's unique summer academy for advanced study of music offers concerts nearly every day during the Festival season. Orchestra, chamber music, choral and vocal music programs are presented.

The FESTIVAL OF CONTEMPORARY MUSIC, sponsored in cooperation with the Fromm Music Foundation of Chicago, often called a 'Festival-within-a-festival,' turns Tanglewood into the contemporary music capital of the world during its intensive presentation of new works, some commissioned especially for the Festival and many heard in premiere performances.

Festival artists include

conductors
Leonard Bernstein
Aaron Copland
Arthur Fiedler
Seiji Ozawa
Gunther Schuller
William Steinberg
Michael Tilson Thomas

pianists
Vladimir Ashkenazy
Christoph Eschenbach
Rudolf Firkusny
Claude Frank
Lili Kraus
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For further information: Berkshire Festival, Symphony Hall, Boston, Mass.





won't you help continue the music that is the Fiedler Tradition?

The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty years ago he founded the free outdoor Esplanade Concerts on the banks of Boston's Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 47,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

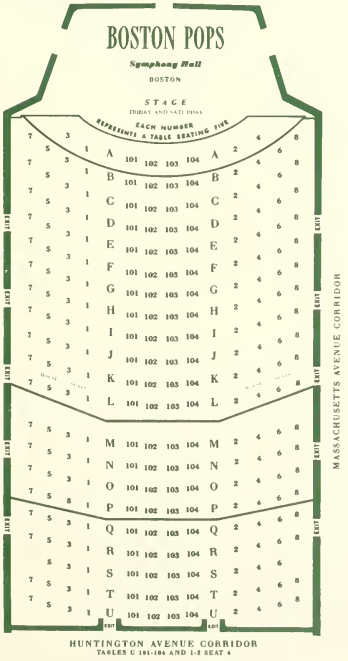
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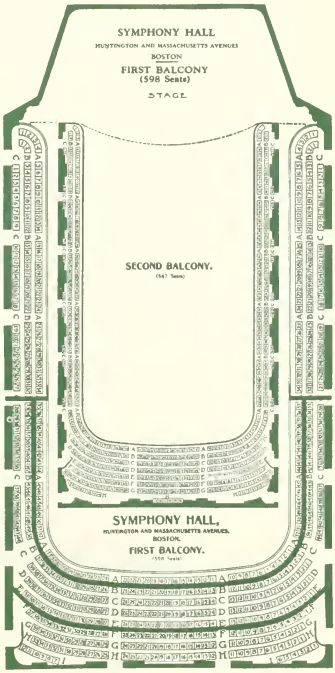
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BOSTON POPS

ARTHUR FIEDLER
Conductor

7

ARTHUR FIEDLER SEVENTY-FIFTH
BIRTHDAY SEASON
1970

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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SYMPHONY HALL BOSTON MASSACHUSETTS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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SYMPHONY HALL BOSTON MASSACHUSETTS

THE BOSTON POPS

The musicians of the Boston Symphony Orchestra gave their first 'Promenade Concert' at the old Music Hall on July 11 1885. Four years earlier, Henry Lee Higginson, the founder, had written of his wish to give in Boston 'especially in the summer, concerts of a lighter kind of music'. From the earliest days music and refreshment conjoined at the 'Promenades', and the public responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular' and later 'Pops', fast became a Boston tradition. Generations have sat at Pops, watching eighteen conductors lead concerts that have delighted Bostonians with the best in light classical and popular music of the day.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny selection of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records Mr Fiedler has made for RCA with the Orchestra, and the televised concerts, together with the winter tours of the Boston Pops Tour Orchestra throughout the United States, have created literally millions of fans far beyond the city of Boston.

The Boston Pops is eighty-five this year, the Boston Symphony will soon be ninety, Arthur Fiedler is seventy-five. Yet Pops remains younger than the springtime which brings it back each year to Symphony Hall.

CORPORATE FUND OF THE BOSTON SYMPHONY ORCHESTRA

The Trustees of the Boston Symphony Orchestra acknowledge with deep gratitude contributions from the business firms and organizations here listed to the Corporate Fund of the Boston Symphony Orchestra, which also helps to support the Esplanade Concerts. The firms have joined the Orchestra in the public service it renders to the community, thereby helping to preserve one of Boston's chief cultural assets.

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BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

first violins

Alfred Krips
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Leonard Moss

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E flat clarinet

bass clarinet

Felix Viscuglia

bassoons

Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Roger Voisin
Gerard Goguen
André Come
Peter Chapman

trombones

Josef Orosz
Paul Gay
Kauko Kahila

tuba

Chester Schmitz

timpani

Everett Firth

percussion

Charles Smith
Arthur Press
assistant timpanist
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harp

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piano

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*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Carol Procter

ARTHUR FIEDLER



In his hometown of Boston, Arthur Fiedler is an institution. His unique personality, his flair, his style and his individual approach to music have made him as familiar and beloved a feature of Boston life as Symphony Hall. Arthur Fiedler is more than the local boy who made good; he is the local boy who has made an indelible mark not only on the musical history of this city, but on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother was a 'good amateur musician' who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre – which may account for his reputation not only as a popular conductor but as a showman *par excellence.*

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of World war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, a feature of Boston's musical life since 1885. Under his direction Pops has become familiar to music-lovers throughout the world. One of the means by which the names of Fiedler and the Boston Pops have become household words is through recordings: the Boston Pops has made more records than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie,* resulted in the sale of over one million copies of the recording by the

Pops. In the summer of 1958 RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Since 1958 another four million Pops albums have been sold, and the Pops and Fiedler have averaged a million singles a year. The total sales are now over 47,000,000.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. His conducting career has taken him to all corners of North America, as well as Europe, Africa, Asia, South America and Australia.

On December 17 last year Arthur Fiedler celebrated his seventy-fifth birthday by conducting a gala concert with the Boston Symphony. Governor Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world Arthur Fiedler speaks through the universal language of music, and through the unique appeal of the Boston Pops.

HARRY ELLIS DICKSON



Harry Ellis Dickson has for many years had two careers in music. He joined the Boston Symphony Orchestra as a violinist in 1938, when Koussevitzky was Music Director, but had also been active as a conductor before then. His conducting career has flourished since at the Pops, the Esplanade and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he studied at the Somerville High School and at the New England Conservatory of Music. Then he won a scholarship to the Hochschule für Musik in Berlin, Germany, and stayed there for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestral Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

An ardent collector of anecdotes about musicians, especially conductors, he has written an entertaining book, *'Gentlemen, more dolce please'*, which was published last fall. Recently he was created a Chevalier in the *Ordre des Arts et des Lettres* by the French government. One of his close friends is Danny Kaye, whose conducting career he has helped on its path by his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

Monday June 8 1970

TONIGHT'S SOLOIST



BETTY JONES graduated from Sarah Lawrence College, where she majored in art, and studied voice at the Mannes College of Music. She received a grant from the Metropolitan Opera Association and sang with the Metropolitan Opera Studio. She has been soloist with the New York Schubert Society and the Stamford Symphony, and has sung leading roles in 'The medium', 'Lost in the stars', 'Once upon a mattress' and 'Pal Joey'. Miss Jones has recently been appointed to the Board of Trustees of the University of Connecticut.



ARTHUR FIEDLER'S SEVENTY-FIFTH BIRTHDAY
Mr Fiedler and his own fire engine outside Symphony Hall

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Monday evening June 8 1970 at 8.30

Thirty-seventh program

ARTHUR FIEDLER *Conductor*

HARVARD CLASS OF 1945 NIGHT

*Rakóczy March, from 'The damnation of Faust' — *Berlioz*

Academic Festival Overture — *Brahms*

Tu che di gel sei cinte, from 'Turandot' — *Puccini*
My man's gone now, from 'Porgy and Bess' — *Gershwin*
Soloist BETTY JONES

KALMAN NOVAK '45 *Conducting:*

*Suite from 'The incredible flutist' — *Piston '24*

Finale from Symphony no. 4 in F minor op. 36 — *Tchaikovsky*

ARTHUR FIEDLER *Conducting:*

Selection from 'Hair' — *MacDermot*
Aquarius – Donna – Frank Mills – Initials – Ain't got no – Hair – Haré Krishna – Air – Good morning starshine – Let the sunshine in

*Michelle — *Lennon–McCartney*

A Harvard festival — *Anderson '29*

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TONIGHT'S SOLOIST



MARTIN HOHERMAN was five years old when he began his musical training at the Warsaw Conservatory under the violinist Eli Kochanski. He gave his first concert as cello soloist with the Warsaw Philharmonic, of which he was principal cello, and also conducted the orchestra at that time. When the 1939 war broke out he joined the British Army and later the Army entertainment group, which took him to Egypt, India and Ceylon, and later to England. At the end of the war Martin Hoherman gave recitals in London's Wigmore Hall and throughout England. He returned to Ceylon as controller of western music for the Colombo radio station, and taught several young and very promising Ceylonese cellists, for whom he arranged further studies in London. After Ceylon he went to Canada and then came to Boston; he joined the Boston Symphony in 1953. Martin Hoherman has composed several songs for children which were performed by choirs he trained for Radio Ceylon. His *Symphonietta for strings* was played in London. He has also written two string quartets. First cello of the Boston Pops and assistant principal cello of the Boston Symphony, he was a member of the Bel Arte Trio for several years, and is principal cello of the Opera Group of Boston. Apart from teaching and playing the cello Martin Hoherman also plays the tenor saxophone and the mandolin, both of which he has played with the Orchestra, as well as celesta, clarinet, banjo, piano, accordion and double bass.

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Tuesday evening June 9 1970 at 8.30

Thirty-eighth program

ARTHUR FIEDLER *Conductor*

*Radetzky March	*J. Strauss, Sr*
Overture, 'Springtime' op. 36	*Goldmark*
*Serenade	*Schubert*
*By the beautiful blue Danube, waltzes	*Strauss*

Violoncello Concerto no. 1 in A minor op. 33 *Soloist* MARTIN HOHERMAN	*Saint-Saëns*
*Capriccio Italien	*Tchaikovsky*

Berlin bouquet Say it with music – Blue skies – A pretty girl is like a melody – Always – Alexander's ragtime band	*arr. Mason*
*Never on Sunday	*Hadjidakis*
*The stars and stripes forever, march	*Sousa*

Among those present: Wellesley Rotary Club;
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TONIGHT'S GUEST CONDUCTOR



ERICH KUNZEL, Resident Conductor of the Cincinnati Symphony Orchestra, has, since the resignation of Max Rudolf in 1969, assumed the duties of Music Director. Born in New York City, he studied conducting at Pierre Monteux's summer school, and after graduating from Dartmouth College with Distinction in Music in 1957, he made his conducting debut with the Santa Fe Opera Company in its première season. Highly regarded as a conductor of opera, Erich Kunzel led the Cincinnati Opera Festival in 1966, the Long Island Festival in 1967, and has conducted premières of Shostakovich's *The nose* and of Borodin's *Prince Igor*. He has conducted the Cincinnati Symphony on several tours, including the 1966 'Around the world tour' for the US Department of State, and in 1968 conducted the world première of Dave Brubeck's oratorio, *The light in the wilderness*, later recorded for Decca. Mr Kunzel is Professor of Music at the Cincinnati Conservatory of Music.

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Council of Friends, founded seven years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and to help provide supplementary financial assistance'. Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

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Wednesday evening June 10 1970 at 8.30

Thirty-ninth program

ERICH KUNZEL *Conducting*

*Introduction to Act III, from 'Lohengrin'	*Wagner*
Overture, 'The Roman carnival'	*Berlioz*
Romeo and Juliet, overture-fantasia	*Tchaikovsky*

*Overture to 'Die Fledermaus'	*Strauss*
*An American in Paris	*Gershwin*

*Selection from 'Fiddler on the roof' *Bock*

Fiddler on the roof – Matchmaker, matchmaker – Far from the home I love – Miracle of miracles – Sunrise, sunset – Anatevka – To life

Tara's theme, from 'Gone with the wind'	*Steiner*
*Mack the knife, from 'The threepenny opera'	*Weill*

Among those present: Episcopal Churchmen; Lexington League of the Speech and Hearing Foundation of Massachusetts; Malden Hospital School of Nursing; IBM Club of Boston; Greater Lawrence Home Builders Association; Somerville Teachers' Association

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McDonald's

Thursday June 11 1970

TONIGHT'S GUEST CONDUCTORS

ERICH KUNZEL'S biography is printed on page 12

WILLIAM TESSON, Associate Professor of Music at Northeastern University and conductor of its choral society, has been guest conductor for several years at Northeastern University Night at Pops. Mr Tesson's Concertante, performed for the first time tonight, is a sequel to his *Perceptions for two pianos and orchestra.* He also composed *The first psalm, for small chorus and brass quartet,* and, with Roland Nadeau, has written a textbook, *Music for the listener.* Mr Tesson has appeared as trombonist with The Boston Pops on many occasions during the last twenty years.

TONIGHT'S SOLOISTS



REGINALD HACHÉ, Assistant Professor of Music at Northeastern University, received his Bachelor and Master of Music degrees in Piano from the New England Conservatory, where he was awarded the Conservatory's highest performance award, the Artist's Diploma. He has appeared as piano soloist with symphony orchestras in the United States, Canada and Europe. For many seasons he has performed with Arthur Fiedler and The Boston Pops, and has appeared frequently on WHDH-TV and WGBH-TV and FM radio.

MICHAEL KRAMER, a senior at Northeastern University majoring in mathematics, makes his debut tonight with the Boston Pops Orchestra. He has performed as piano soloist for the Music at Noon series and with the Chamber Music Orchestra at Northeastern.

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LETTERPRESS • OFFSET LITHOGRAPHY • BINDING

Thursday evening June 11 1970 at 8.30

Fortieth program

ERICH KUNZEL *Conducting*

NORTHEASTERN UNIVERSITY NIGHT

*Introduction to Act III, from 'Lohengrin' — *Wagner*

Overture, 'The Roman carnival' — *Berlioz*

*Fantasia on 'Greensleeves' — *Vaughan Williams*

WILLIAM TESSON *Conducting:*

Concertante — *Tesson*

Piano solo REGINALD HACHÉ

Northeastern University Alma Mater

ERICH KUNZEL *Conducting:*

Piano Concerto in A minor op. 16 — *Grieg*

Allegro moderato
Adagio
Allegro marcato

Soloist MICHAEL KRAMER *'70*

*Selection from 'Fiddler on the roof' — *Bock*

Fiddler on the roof – Matchmaker, matchmaker – Far from the home I love – Miracle of miracles – Sunrise, sunset – Anatevka – To life

Aquarius, from 'Hair' — *MacDermot*

*Mack the knife, from 'The threepenny opera' — *Weill*

*RCA RECORDS — BALDWIN PIANO



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TONIGHT'S GUEST CONDUCTOR



ROUBEN GREGORIAN, conductor, composer, violinist and teacher, was born in Tifliz, Russia, in 1915. Soon after, his Armenian parents moved to a small town near Teheran, Iran, where his father became a violin teacher. Mr Gregorian's education included Armenian Central College in Tabriz, Iran, the Teheran Conservatory, the Ecole de Musique in Paris, and the National Conservatory of Music in Paris. He was Director of the Teheran Conservatory and Music Director and Conductor of the Teheran Symphony. From 1949 to 1951 he headed the music section of the Iranian National Commission of UNESCO. He came to Boston in 1952, and has since been a faculty member of the Boston Conservatory of Music, where he teaches violin and chamber music, and directs the Conservatory Chorus and the Conservatory Orchestra. He has been the Music Director of the Portland, Maine, Symphony, a guest conductor of the Boston Esplanade Orchestra since 1952, and was Music Director and Conductor of the Boston Women's Symphony. Each year Mr. Gregorian is a guest conductor of the Boston Pops Orchestra. He has conducted for several recordings, and has composed many works, including *Iranian Folk Songs* and *Iranian Suite.*

TONIGHT'S SOLOIST



PATRICIA MICHAELIAN, born into a family of professional musicians in San Francisco, began studying the piano before she was four. She studied at the San Francisco Conservatory with Adolph Baller, and at the Curtis Institute in Philadelphia with Eleanor Sokoloff. Among the many awards which Miss Michaelian has won are the Ella K. Hodghead Award at the San Francisco Conservatory of Music in 1960, 1961 and 1962, the Allied Arts Scholarship in Los Angeles in 1960, the Lillian K. Hodghead Scholarship in 1963 and 1964, and in 1963, at the age of thirteen, the John E. Kimber prize and medal as California's most promising pianist. She was chosen by Leonard Bernstein in 1965 to perform on his nationally televised program for young people, and she appeared with the Bell Telephone program 'Sights and Sounds of San Francisco'. Miss Michaelian has also appeared as soloist with orchestras and in recitals throughout the United States, including a performance at the Beethoven Festival in San Francisco in 1965, and four seasons as soloist in the San Francisco Symphony Orchestra's subscription series. Last summer she completed a six week tour of Australia. Miss Michaelian makes her debut this week with Arthur Fiedler and The Boston Pops.

Friday evening June 12 1970 at 8.30

Forty-first program

ROUBEN GREGORIAN *Conducting*

FRIENDS OF ARMENIAN CULTURE SOCIETY NIGHT

Festival Overture — *Mirzoyan*

First movement (Allegro energico) from Divertimento for orchestra — *Beglarian*

Hayr Mer (The Lord's prayer) — *Traditional*

*1812, Ouverture solennelle — *Tchaikovsky*

ARTHUR FIEDLER *Conducting:*

Piano Concerto in A minor op. 54 — *Schumann*

Allegro affetuoso
Intermezzo: andantino grazioso
Allegro vivace

Soloist PATRICIA MICHAELIAN

ROUBEN GREGORIAN *Conducting:*

*Selection from 'West side story' — *Bernstein*

I feel pretty – Maria – Something's coming – Tonight – One hand, one heart – Cool – América

*Smoke gets in your eyes — *Kern–Bodge*

Aquarius, from 'Hair' — *MacDermot*

Among those present: **Polaroid Corporation**

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Saturday evening June 13 1970 at 8.30

Forty-second program

ARTHUR FIEDLER *Conductor*

*American salute (When Johnny comes marching home) — *Gould*

Overture to 'Russlan and Ludmilla' — *Glinka*

*Adagio sostenuto, from 'Moonlight Sonata' — *Beethoven–Piston*

*Suite from 'Gaîté Parisienne' — *Offenbach*

Overture – Allegro brillante – Polka – Galop – Valse – March – Can-can – Finale

Piano Concerto in A minor op. 54 — *Schumann*

Allegro affetuoso
Intermezzo: andantino grazioso
Allegro vivace

Soloist PATRICIA MICHAELIAN

Selection from 'The fantasticks' — *Schmidt*

Overture – Never say no – They were you – Soon it's gonna rain – Try to remember – Metaphor (Love! you are love!)

'800-325-3535', the Sheraton jingle — *Phillips*

*76 trombones, from 'The music man' — *Willson*

Among those present: **ITT Sheraton Corporation of America; Hayden Stone, Inc.; Marlborough Junior Women's Club; Arlington High School Teachers; George E. Stacy Junior High School; Cedarcrest Association; Duxbury Pilgrim Church Couples Club; Pinella Investors, Inc.; American Express Club Continental; IBM Club, Concord, New Hampshire; Polaroid Corporation**

*RCA RECORDS BALDWIN PIANO

TONIGHT'S SOLOIST

PATRICIA MICHAELIAN'S biography is printed on page 16

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Sunday evening June 14 1970 at 8.30

Forty-third program

ARTHUR FIEDLER *Conductor*

M.I.T. NIGHT

*Entrance of the guests, from 'Tannhäuser' — *Wagner*

*Finlandia, tone poem — *Sibelius*

*Largo, from 'Xerxes' — *Handel*

Solo violin ALFRED KRIPS

*Suite from 'Gaîté Parisienne' — *Offenbach*

Overture – Allegro brillante – Polka – Galop – Valse – March – Can-can – Finale

*Marche slave — *Tchaikovsky*

*Rhapsody in blue, for piano and orchestra — *Gershwin*

Soloist LEO LITWIN

Selection from 'Hair' — *MacDermot*

Aquarius – Donna – Frank Mills – Initials – Ain't got no – Hair – Haré Krishna – Air – Good morning starshine – Let the sunshine in

Raindrops keep fallin' on my head — *Bacharach*

*Up, up and away — *Webb*

ARISE YE SONS OF M.I.T.

*RCA RECORDS — BALDWIN PIANO

TONIGHT'S SOLOIST



LEO LITWIN received his early musical training in Boston under Hedwig Schroeder and Jesus Maria Sanroma, and later coached in New York with Josef Lhevinne. Since his first performance of Gershwin's *Rhapsody in Blue,* as official pianist of the Boston Pops Orchestra, he has introduced more new works for piano and orchestra at the Pops than any other soloist. His many first performances include *Cornish Rhapsody* by Hubert Bath, *Rhapsody Sinfónica* by Joaquin Turina, *Smoky Mountain Suite* by Richard Addinsell, Piano Concerto by Gordelli, *Concerto in Jazz* by Phillips, Piano Concerto no. 2 by Shostakovich, *Interplay* by Morton Gould, the *Alamein Concerto* and *Dream of Olwen,* as well as the first performance in the United States of the *Warsaw Concerto.*

continued on page 29

PASTENE

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POPS No. SEE WINE LIST ON PAGE 21

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

40. ***Pastene Anniversary Cream Sherry***
A rich delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

The Pops Wine List

CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	8.00	
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Burgundy	8.00	
4	Pastene Sparkling Burgundy	7.00	4.00
5	Great Western Extra Dry	8.00	5.00
6	*Gancia Asti Spumante	8.50	
7	Great Western Sparkling Burgundy	8.00	5.00
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal	8.00	
11	*DeLuze Sparkling Burgundy Rosé	9.00	
13	*Bollinger Brut	12.00	7.00
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	9.00	

17 Champagne Cocktail for two – 3.00

WHITE WINES

10	Pastene Riesling	3.50	
21	*DeLuze Bordeau Special Reserve	4.00	
12	Pastene Sauterne	3.50	2.50
23	*DeLuze Sauterne	5.00	
14	Pastene Chablis	3.50	2.50
16	Pastene Rhine	3.50	2.50
32	*Pinot Chardonnay A. Lichine	4.50	
18	*Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
20	*Sichel Zeltinger Riesling	6.00	4.00
22	*Bolla Soave	4.50	3.00
25	*DeLuze Pouilly Fuissé	6.00	3.50
29	*Ackerman Vouvray	4.50	3.00
31	*Langenbach Lieb-fraumilch Guilden Krone	5.00	3.50
33	*Langenbach Bernkastler Meister Krone	4.50	3.00
58	*Pouilly Fuissé A. Lichine	4.50	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	3.00
Claret Lemonade	1.00	3.00

RED AND ROSÉ WINES

		Bot.	½ Bot.
24	*Beaujolais Alexis Lichine	4.00	2.50
26	Pastene Burgundy	3.50	2.50
39	*DeLuze St Emilion	4.00	
28	Pastene Chianti	3.50	
41	*Latour Beaune Burgundy	5.50	3.00
43	*M & R Melini Chianti (Red)	5.00	3.00
34	*Brolio Chianti	5.00	3.00
36	*Bolla Valpolicella	5.00	3.00
35	*Tavel Château d'Aqueria (Olivier)	4.50	3.00
37	Beaulieu Grenache Rosé	3.50	
54	Pastene Vin Rosé	3.50	2.50
30	Quinta do Avelar Rosé (Portugal)	4.50	3.00
70	Costa do Sol (Portugal)	4.50	3.00

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45	Gold Coast Haut Sauterne	3.00
47	Gold Coast Red Burgundy	3.00
49	Gold Coast Red Port	3.00
51	Gold Coast White Port	3.00
53	Gold Coast Sherry	3.00
55	Gold Coast Muscatel	3.00

SHERRIES, PORTS AND MADEIRA

		Bottle	Glass
38	*Sandeman 3 Star Tawny Port	7.00	
40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	3.00	2.00
50	Pastene Port	3.00	2.00
52	*Sandeman Rich Cream Sherry	5.50	
57	*Duff Gordon Amontillado (Dry)	5.50	1.00
59	*Duff Gordon Generoso (Medium Sweet)	5.00	
61	*Cossart Gordon 26 Golden Mello Madeira	5.00	
63	*Cockburn Best Reserve Port	5.00	

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SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.25	Breast of Turkey	1.30
Country Ham and Swiss Cheese	1.25	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75
Mixed Nuts (no peanuts)	.75	1.05			

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	.90
Miniatures – 5½ oz.	1.00	Pepp.-Wtg.-Coffee Patties	.60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Coca Cola	.25
Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Individual Pot	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 21

BEER & ALE & CIGARETTE LIST ON PAGE 25

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Michelob Beer	1.25
Heineken's Beer (Holland)	1.25
Löwenbräu Munich Beer, Light or Dark (Germany)	1.25
Bass Ale	1.25

Cigarettes

Camel	.50	Newport	.50
Chesterfield, regular	.50	Pall Mall	.50
Kent king	.50	Parliament	.50
Lark	.50	Raleigh filter	.50
Lucky Strike	.50	Herbert Tareyton filter	.50
Marlboro	.50	Winston	.50
Benson & Hedges 100's	.50	Virginia Slims	.50

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

WCRB-AM-FM Boston (stereo)
WCRX-FM Springfield
WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany
WPJB-FM Providence

The Tuesday evening concerts will be broadcast live by:

WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany

The audience would help greatly by being reasonably quiet while the conductor is on the podium.

1970 Tanglewood

BERKSHIRE FESTIVAL
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Opening Weekend Concerts

JULY 3, 4, 5

Two concerts conducted by Seiji Ozawa, including a performance of Bernstein's *Chichester Psalms* for chorus and orchestra

Mahler's Second symphony, *Resurrection*, conducted by Leonard Bernstein, with Christa Ludwig and Lorna Haywood as soloists



Beethoven Concerts

Two weekends of concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra

The six concerts include all the Piano concertos, the Triple concerto, overtures, and symphonies, including the Ninth.

The Beethoven concerts are given in commemoration of the 200th anniversary of the composer's birth.

Berlioz Requiem

Conducted by Seiji Ozawa, with Leopold Simoneau as soloist.

This performance is given in memory of Charles Munch, the Boston Symphony Orchestra's Music Director, 1949-1962

Mozart's Così fan tutte

A concert staging of Mozart's comic masterpiece, conducted by Seiji Ozawa. The soloists are Phyllis Curtin, Rosalind Elias, Teresa Stratas, George Shirley, Tom Krause, and Ezio Flagello

TANGLEWOOD-ON-PARADE is the annual day-long demonstration of the work of the Berkshire Music Center, Tuesday, July 28, culminating in the evening with the Gala Concert by the Boston Symphony Orchestra. This year it celebrates the BMC's 30th anniversary.

RCA RECORDS BALDWIN PIANO

Thomas D. Perry, Jr., Manager



WEEKEND PRELUDES will continue to offer short programs by important artists, each Friday evening at 7pm, free to holders of tickets for the 9pm Boston Symphony concert.

OPEN REHEARSALS each Saturday morning at 10:30 offer a glimpse of the Orchestra and its conductor at work.

Boston Pops at Tanglewood

ARTHUR FIEDLER, Conductor
TUESDAY, AUGUST 11 AT 8:30 P.M.

Contemporary Trends Concerts

Further explorations into the broad spectrum of contemporary popular music. This is the series that brought Tanglewood such artists as Ravi Shankar, the Modern Jazz Quartet, Janis Joplin, Judy Collins, and Mahalia Jackson. The 1969 Fillmore at Tanglewood program presented The Jefferson Airplane, The Who, and B.B. King, and drew an all-time record crowd.

Berkshire Music Center Concerts

The Boston Symphony's unique summer academy for advanced study of music offers concerts nearly every day during the Festival season. Orchestra, chamber music, choral and vocal music programs are presented.

The FESTIVAL OF CONTEMPORARY MUSIC, sponsored in cooperation with the Fromm Music Foundation of Chicago, often called a 'Festival-within-a-festival,' turns Tanglewood into the contemporary music capital of the world during its intensive presentation of new works, some commissioned especially for the Festival and many heard in premiere performances.

Festival artists include

conductors
Leonard Bernstein
Aaron Copland
Arthur Fiedler
Seiji Ozawa
Gunther Schuller
William Steinberg
Michael Tilson Thomas

pianists
Vladimir Ashkenazy
Christoph Eschenbach
Rudolf Firkusny
Claude Frank
Lili Kraus
Jerome Lowenthal
Peter Serkin
Yuji Takahashi
Andre Watts
Alexis Weissenberg

violinists
Itzhak Perlman
Joseph Silverstein
Paul Zukofsky

cellist
Jules Eskin

singers
John Alexander
Phyllis Curtin
Rosalind Elias
Ezio Flagello
Lorna Haywood
Tom Krause
Christa Ludwig
George Shirley
Leopold Simoneau
Teresa Stratas

choruses
Chorus Pro Musica
Harvard Glee Club
Framingham Choral Society
Radcliffe Choral Society
Tanglewood Festival Chorus

groups
The Corky Siegal Blues Band

For further information: Berkshire Festival, Symphony Hall, Boston, Mass.





won't you help continue the music that is the Fiedler Tradition?

The ARTHUR FIEDLER BOSTON POPS FUND

In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty years ago he founded the free outdoor Esplanade Concerts on the banks of Boston's Charles River. Each summer now, over 200,000 enjoy these concerts.

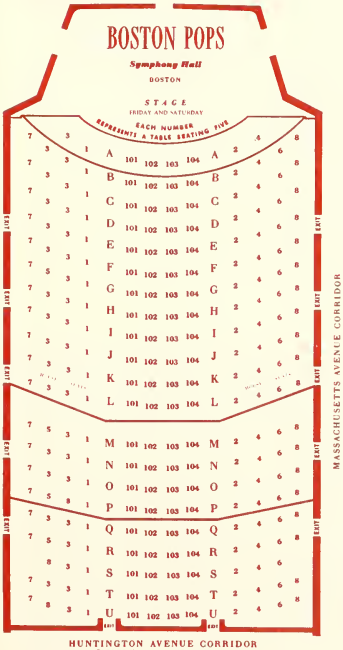
Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 47,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

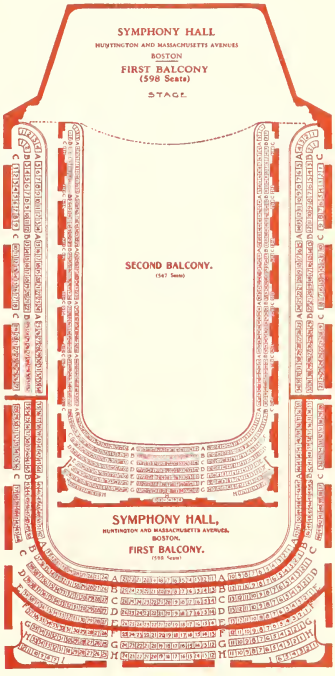
From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.

Leo Litwin has recorded the *Warsaw Concerto* three times for RCA with the Boston Pops Orchestra, Arthur Fiedler conducting; the RCA album 'Music from Million Dollar Movies' includes Leo Litwin as soloist in the *Warsaw Concerto, Dream of Olwen* and *Cornish Rhapsody*. He has also recorded *Carnival of the Animals* of Saint-Saëns for RCA, with Mr Fiedler and the Boston Pops, and Hugh Downs as narrator.

In addition to his busy concert schedule, Leo Litwin heads the Music Department at Mount Ida Junior College in Newton, Massachusetts, and teaches piano at his own studio at 476 Boylston Street in Boston. One of his most gifted pupils, the blind pianist Rosalie Hoffman, has appeared as soloist with Arthur Fiedler and the Pops Orchestra on six occasions, bringing her the honor of being the first blind pianist ever to perform in the lengthy history of the Boston Pops Orchestra. Among his other students who have played at the Pops Concerts are Anthony Paratore and Lisa Goldman, both of whom have also appeared at the outdoor Esplanade Concerts, where Leo Litwin has also performed many times.

A former president of the Alumni Association of the New England Conservatory of Music, he has conducted the Arlington Philharmonic Orchestra and Chorus, directing concert versions of the operas *Aida* and *Carmen*.





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BOSTON POPS

ARTHUR FIEDLER
Conductor

8

ARTHUR FIEDLER SEVENTY-FIFTH
BIRTHDAY SEASON
1970

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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THE BOSTON POPS

The musicians of the Boston Symphony Orchestra gave their first 'Promenade Concert' at the old Music Hall on July 11 1885. Four years earlier, Henry Lee Higginson, the founder, had written of his wish to give in Boston 'especially in the summer, concerts of a lighter kind of music'. From the earliest days music and refreshment conjoined at the 'Promenades', and the public responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular' and later 'Pops', fast became a Boston tradition. Generations have sat at Pops, watching eighteen conductors lead concerts that have delighted Bostonians with the best in light classical and popular music of the day.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny selection of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records Mr Fiedler has made for RCA with the Orchestra, and the televised concerts, together with the winter tours of the Boston Pops Tour Orchestra throughout the United States, have created literally millions of fans far beyond the city of Boston.

The Boston Pops is eighty-five this year, the Boston Symphony will soon be ninety, Arthur Fiedler is seventy-five. Yet Pops remains younger than the springtime which brings it back each year to Symphony Hall.

CORPORATE FUND OF THE BOSTON SYMPHONY ORCHESTRA

The Trustees of the Boston Symphony Orchestra acknowledge with deep gratitude contributions from the business firms and organizations here listed to the Corporate Fund of the Boston Symphony Orchestra, which also helps to support the Esplanade Concerts. The firms have joined the Orchestra in the public service it renders to the community, thereby helping to preserve one of Boston's chief cultural assets.

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BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

first violins

Alfred Krips
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird
Leonard Moss

second violins

Clarence Knudson
William Marshall
Michel Sasson
Ronald Knudsen
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Yizhak Schotten

cellos

Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Luis Leguia
Stephen Geber
Hidenobu Tsuchida*
Jerome Patterson
Ronald Feldman
William Stokking

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Buell Neidlinger
Robert Olson

flutes

James Pappoutsakis
Phillip Kaplan

piccolo

Lois Schaefer

oboes

John Holmes
Hugh Matheny

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E flat clarinet

bass clarinet

Felix Viscuglia

bassoons

Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Roger Voisin
Gerard Goguen
André Come
Peter Chapman

trombones

Josef Orosz
Paul Gay
Kauko Kahila

tuba

Chester Schmitz

timpani

Everett Firth

percussion

Charles Smith
Arthur Press
assistant timpanist
Thomas Gauger
Frank Epstein

harp

Ann Hobson

piano

Leo Litwin

librarians

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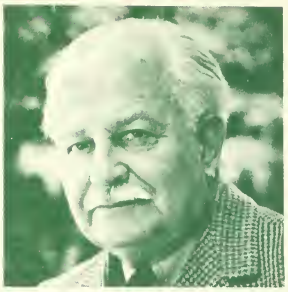
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*member of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Carol Procter

ARTHUR FIEDLER



In his hometown of Boston, Arthur Fiedler is an institution. His unique personality, his flair, his style and his individual approach to music have made him as familiar and beloved a feature of Boston life as Symphony Hall. Arthur Fiedler is more than the local boy who made good; he is the local boy who has made an indelible mark not only on the musical history of this city, but on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother was a 'good amateur musician' who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre – which may account for his reputation not only as a popular conductor but as a showman *par excellence.*

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of World war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, a feature of Boston's musical life since 1885. Under his direction Pops has become familiar to music-lovers throughout the world. One of the means by which the names of Fiedler and the Boston Pops have become household words is through recordings: the Boston Pops has made more records than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie,* resulted in the sale of over one million copies of the recording by the

Pops. In the summer of 1958 RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Since 1958 another four million Pops albums have been sold, and the Pops and Fiedler have averaged a million singles a year. The total sales are now over 47,000,000.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. His conducting career has taken him to all corners of North America, as well as Europe, Africa, Asia, South America and Australia.

On December 17 last year Arthur Fiedler celebrated his seventy-fifth birthday by conducting a gala concert with the Boston Symphony. Governor Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world Arthur Fiedler speaks through the universal language of music, and through the unique appeal of the Boston Pops.

HARRY ELLIS DICKSON



Harry Ellis Dickson has for many years had two careers in music. He joined the Boston Symphony Orchestra as a violinist in 1938, when Koussevitzky was Music Director, but had also been active as a conductor before then. His conducting career has flourished since at the Pops, the Esplanade and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he studied at the Somerville High School and at the New England Conservatory of Music. Then he won a scholarship to the Hochschule für Musik in Berlin, Germany, and stayed there for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestral Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

An ardent collector of anecdotes about musicians, especially conductors, he has written an entertaining book, *'Gentlemen, more dolce please'*, which was published last fall. Recently he was created a Chevalier in the *Ordre des Arts et des Lettres* by the French government. One of his close friends is Danny Kaye, whose conducting career he has helped on its path by his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

TONIGHT'S CONDUCTOR

HARRY ELLIS DICKSON'S biography is printed on page 7

TONIGHT'S SOLOISTS

RALPH POTTLE earned his Bachelor's and Master's degrees at Southeastern College in his native Louisiana, and received his Master's degree in music from the New England Conservatory. A member of the horn section of the Boston Symphony Orchestra, he studied with William Valkenier, retired principal horn of the Orchestra, and James Stagliano, principal horn. Mr Pottle teaches at Boston University.



LEO LITWIN received his early musical training in Boston under Hedwig Schroeder and Jesus Maria Sanroma, and later coached in New York with Josef Lhevinne. Since his first performance of Gershwin's *Rhapsody in Blue*, as official pianist of the Boston Pops Orchestra, he has introduced more new works for piano and orchestra at the Pops than any other soloist. His many first performances include *Cornish Rhapsody* by Hubert Bath, *Rhapsody Sinfónica* by Joaquin Turina, *Smoky Mountain Suite* by Richard Addinsell, Piano Concerto by Gordelli, *Concerto in Jazz* by Phillips, Piano Concerto no. 2 by Shostakovich, *Interplay* by Morton Gould, the *Alamein Concerto* and *Dream of Olwen,* as well as the first performance in the United States of the *Warsaw Concerto.*

Leo Litwin has recorded the *Warsaw Concerto* three times for RCA with the Boston Pops Orchestra, Arthur Fiedler conducting; the RCA album 'Music from Million Dollar Movies' includes Leo Litwin as soloist in the *Warsaw Concerto, Dream of Olwen* and *Cornish Rhapsody.* He has also recorded *Carnival of the Animals* of Saint-Saëns for RCA, with Mr Fiedler and the Boston Pops, and Hugh Downs as narrator.

In addition to his busy concert schedule, Leo Litwin heads the Music Department at Mount Ida Junior College in Newton, Massachusetts, and teaches piano at his own studio at 476 Boylston Street in Boston. One of his most gifted pupils, the blind pianist Rosalie Hoffman, has appeared as soloist with Arthur Fiedler and the Pops Orchestra on six occasions, bringing her the honor of being the first blind pianist ever to perform in the lengthy history of the Boston Pops Orchestra. Among his other students who have played at the Pops Concerts are Anthony Paratore and Lisa Goldman, both of whom have also appeared at the outdoor Esplanade Concerts, where Leo Litwin has also performed many times.

A former president of the Alumni Association of the New England Conservatory of Music, he has conducted the Arlington Philharmonic Orchestra and Chorus, directing concert versions of the operas *Aida* and *Carmen.*

Monday evening June 15 1970 at 8.30

Forty-fourth program

HARRY ELLIS DICKSON *Conducting*

Entrance of the gladiators — *Fučik*

Overture to 'The barber of Seville' — *Rossini*

Two movements from the
Horn Concerto no. 3 in E flat K. 447 — *Mozart*
Romanza (Larghetto)
Allegro
Soloist RALPH POTTLE

*Suite from 'Gaîté Parisienne' — *Offenbach*
Overture – Allegro brillante – Polka – Galop – Valse – March – Can-can – Finale

*Rhapsody in blue, for piano and orchestra — *Gershwin*
Soloist LEO LITWIN

*Song fest medley — *arr. Bodge*
Pack up your troubles – Smiles – Till we meet again – In the shade of the old apple tree – My wild Irish rose – Take me out to the ball game – Sweet Adeline – Put on your old gray bonnet – There is a tavern in the town – Maine stein song – Let me call you sweetheart

Selection from 'Company' — *Sondheim*
Another hundred people – Poor baby – What would we do without you – Someone is waiting – Side by side by side – Being alive – The ladies who lunch – Company

*Laura — *Raskin*

*76 trombones, from 'The music man' — *Willson*

Among those present: Liberty Mutual Insurance Company; Executive Health Club; Dedham Teachers Association; Chadwick Club, Factory Mutual; Rutgers University Club of New England

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TONIGHT'S GUEST CONDUCTOR



FREDERICK FENNELL, Conductor in Residence at the University of Miami in Coral Gables, Florida, was for many years conductor at the Eastman School of Music in Rochester, New York, where he founded the Eastman Wind Ensemble. For a brief period he was Associate Music Director of the Minneapolis Symphony Orchestra. He has appeared frequently with The Boston Pops and at Esplanade concerts. Mr Fennell has made numerous recordings, and in 1969 received the 25th Annual Ditson Conductor's Award from Columbia University.

TONIGHT'S SOLOISTS



GEORGE ZAZOFSKY, a native of Boston, received his musical training at the Curtis Institute in Philadelphia, where he was Concertmaster of the Curtis Symphony Orchestra under Fritz Reiner. He was twice chosen to represent New England in Stokowski's All-American Youth Orchestra in tours of the Americas. Mr Zazofsky was a violinist with the Boston Symphony from 1941 until he retired from the Orchestra last year. He teaches violin at the University of Miami. His son, PETER ZAZOFSKY, studied violin with Joseph Silverstein, Concertmaster of the Boston Symphony, and has appeared as soloist in the Esplanade Children's Concerts.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Tuesday evening June 16 1970 at 8.30

Forty-fifth program

FREDERICK FENNELL *Conducting*

*Overture to 'Candide' — *Bernstein*

'Classical' Symphony op. 25 — *Prokofiev*
Allegro
Larghetto
Gavotte: non troppo allegro
Finale: molto vivace

Suite from 'Pineapple Poll' — *Sullivan–Mackerras*
Opening number – Jasper's dance – Poll's dance – Finale

Concerto in D minor for two violins and string orchestra — *Bach*
Vivace
Largo ma non tanto
Allegro
Soloists GEORGE *and* PETER ZAZOFSKY

Havanaise, for violin and orchestra — *Saint-Saëns*
Soloist GEORGE ZAZOFSKY

*Finlandia, tone poem — *Sibelius*

*Selection from 'South Pacific' — *Rodgers*
I'm gonna wash that man right outa my hair – Bali H'ai – Happy talk –
Some enchanted evening – I'm in love with a wonderful guy

*Belle of the ball — *Anderson*

Aquarius, from 'Hair' — *MacDermot*

Among those present: FCA Association,
John Hancock Mutual Life Insurance Company;
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Wednesday June 17 1970

TONIGHT'S GUEST CONDUCTOR

FREDERICK FENNELL'S biography is printed on page 10

TONIGHT'S SOLOIST

LEO LITWIN'S biography is printed on page 8



ARTHUR FIEDLER'S SEVENTY-FIFTH BIRTHDAY
Mr and Mrs Fiedler and the cake

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Wednesday evening June 17 1970 at 8.30

Forty-sixth program

FREDERICK FENNELL *Conducting*

Overture to 'Colas Breugnon' — *Kabalevsky*

Suite from 'The water music' — *Handel–Harty*
Allegro
Air
Allegro deciso

*Suite from 'L'Arlésienne' — *Bizet*
Prelude
Intermezzo
Farandole

*Warsaw Concerto, for piano and orchestra — *Addinsell*
Soloist LEO LITWIN

*Porgy and Bess, a symphonic picture for orchestra — *Gershwin–Bennett*

*Selection from 'South Pacific' — *Rodgers*
I'm gonna wash that man right outa my hair – Bali H'ai – Happy talk –
Some enchanted evening – I'm in love with a wonderful guy

*Belle of the ball — *Anderson*

Aquarius, from 'Hair' — *MacDermot*

Among those present: Parker Hill Medical Center;
General Electric Riverettes

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TONIGHT'S SOLOIST

ROMAN TOTENBERG, violinist, graduated from the Warsaw Chopin Conservatory and later studied at the Berlin Academy and the Instrumental Academy in Paris. He has given solo recitals throughout Europe and the United States, and has performed as soloist with the Berlin and London Philharmonics, the Concertgebouw in Amsterdam, and the Boston and Cleveland Symphony Orchestras. Chairman of the string department at Boston University's Division of Music, Mr Totenberg has taught at the Aspen Institute, the Mozarteum in Salzburg, and for several summers has conducted a seminar in chamber music at the Boston University Tanglewood Institute. His recordings appear on DGG, Telefunken, Vanguard and Musical Heritage labels.

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Irish night at the Pops		LSC-2946
Fiedler's choice		LSC-3130
Pops Christmas party		LSC-2329
Music from million dollar movies		LSC-2380
More music from million dollar movies		LSC-2782
Viennese night		LSC-2548
Carnival of the animals (Saint-Saëns) Young person's guide (Britten)	*with* Hugh Downs	LSC-2596
'Pops' goes the trumpet (*with* Al Hirt)		LSC-2729
Nero goes 'Pops' — an all-Gershwin program (*with* Peter Nero)		LSC-2821

THE
BOSTON POPS ORCHESTRA
ON
RCA

Thursday evening June 18 1970 at 8.30

Forty-seventh program

ARTHUR FIEDLER *Conductor*

ISRAEL HISTADRUT NIGHT

*War march of the priests, from 'Athalia' — *Mendelssohn*

Overture to 'Le roi d'Ys' — *Lalo*

*Theme from 'Exodus' — *Gold*

*Suite from 'Gaîté Parisienne' — *Offenbach*

Overture – Allegro brillante – Polka – Galop – Valse – March – Can-can – Finale

HATIKVAH

THE STAR-SPANGLED BANNER

Three movements from the Symphonie Espagnole for violin and orchestra op. 21 — *Lalo*

Allegro non troppo
Andante
Rondo: allegro

Soloist ROMAN TOTENBERG

Selection from 'Company' — *Sondheim*

Another hundred people – Poor baby – What would we do without you – Someone is waiting – Side by side by side – Being alive – The ladies who lunch – Company

Yerushala'im Shel Zahav — *Shemer*

Aquarius, from 'Hair' — *MacDermot*

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Friday June 19 1970

TONIGHT'S CONDUCTOR

HARRY ELLIS DICKSON'S biography is printed on page 7

TONIGHT'S SOLOISTS



ALFRED KRIPS, Concertmaster of the Boston Pops Orchestra, began his career in Europe. In his native Berlin, he played under Bruno Walter, Wilhelm Furtwangler, Otto Klemperer and Richard Strauss, and studied there with Willy Hess, a former Concertmaster of the Boston Symphony. Mr Krips is also a member of the Boston Symphony Orchestra, and has performed on many occasions as its violin soloist.

ROGER VOISIN, principal trumpet of the Boston Pops and also a member of the Boston Symphony, was born in Angers, France, and grew up in West Roxbury. His father, the late Rene Voisin, also of the Boston Symphony, gave him his first trumpet lessons. On the invitation of Arthur Fiedler, some of the exercises were used by Roger, still a boy, at Esplanade concerts, to recall musicians after intermission. He joined the Boston Symphony Orchestra under Serge Koussevitsky in 1935 when he was only seventeen — the youngest player ever to join the brass section — and he was seated beside his father. He teaches at Boston University. His son, PETER VOISIN, is one of his pupils, and they have played duets in several concerts.

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Friday evening June 19 1970 at 8.30

Forty-eighth program

HARRY ELLIS DICKSON *Conducting*

*Wedding march, from 'Le coq d'or' — *Rimsky-Korsakov*

*Prelude to 'Die Meistersinger' — *Wagner*

Ave Maria — *Bach–Gounod*

Solo violin ALFRED KRIPS

*Tales from the Vienna Woods, waltzes — *Strauss*

Bostonia Suite — *Brown–Langendoen*

Boston Common – Sunday on Beacon Hill – On the Esplanade

Concerto for two trumpets in B flat — *Vivaldi*

Allegro
Largo
Allegro moderato

Soloists ROGER *and* PETER VOISIN

*Trumpeter's lullaby — *Anderson*

Solo trumpet ROGER VOISIN

*Finlandia, tone poem — *Sibelius*

*Selection from 'West side story' — *Bernstein*

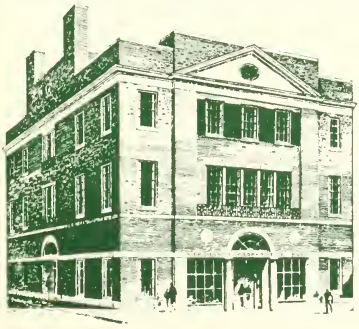
I feel pretty – Maria – Something's coming – Tonight – One hand, one heart – Cool – América

Raindrops keep fallin' on my head — *Bacharach*

*Look sharp – Be sharp — *Merrick–Bennett*

Among those present: National Shawmut Bank Employees; Notre Dame Club of Boston; Sanders Associates, Inc., Bedford Division; Richelieu Club; Bedford Newcomers Club; Lions Club of Berlin, Massachusetts

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Saturday June 20 1970

TONIGHT'S SOLOIST



WILLIAM STOKKING, cellist in the Boston Symphony Orchestra, began his musical training when he was four, and studied at the Curtis Institute in Philadelphia and at the Juilliard School of Music in New York. He has been a member of the Cleveland and Philadelphia Orchestras, and has been solo cello in the Chamber Symphony of Philadelphia. Mr Stokking has made several recordings for RCA, and has taught cello at Temple University.

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Forty-ninth program

ARTHUR FIEDLER *Conductor*

*Rakóczy march, from 'The damnation of Faust'	*Berlioz*
*Overture to 'Oberon'	*Weber*
*Clair de lune	*Debussy*
*Marche slave	*Tchaikovsky*

Violoncello Concerto no. 1 in A minor op. 33 *Soloist* WILLIAM STOKKING	*Saint-Saëns*
*Bacchanale, from 'Samson and Delilah'	*Saint-Saëns*

Selection from 'Hair'	*MacDermot*

Aquarius – Donna – Frank Mills – Initials – Ain't got no – Hair – Haré Krishna – Air – Good morning starshine – Let the sunshine in

*Song of the Volga boatmen	*Traditional*
*Consider yourself, from 'Oliver'	*Bart*

Among those present: **Eastern Massachusetts Region, Women's American ORT; Waltham Business and Professional Women's Club; B'nai B'rith of Needham**

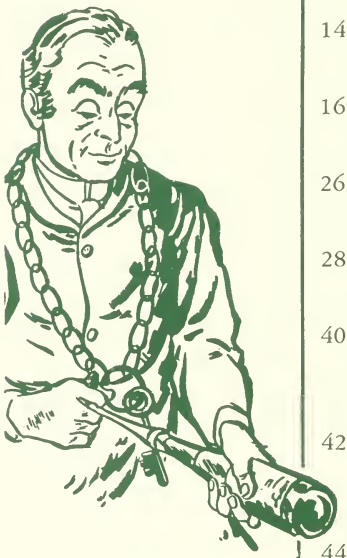
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POPS No. SEE WINE LIST ON PAGE 21

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

40. ***Pastene Anniversary Cream Sherry***
A rich delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

The Pops Wine List

CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	8.00	
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Burgundy	8.00	
4	Pastene Sparkling Burgundy	7.00	4.00
5	Great Western Extra Dry	8.00	5.00
6	*Gancia Asti Spumante	8.50	
7	Great Western Sparkling Burgundy	8.00	5.00
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal	8.00	
11	*DeLuze Sparkling Burgundy Rosé	9.00	
13	*Bollinger Brut	12.00	7.00
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	9.00	

17 Champagne Cocktail for two – 3.00

WHITE WINES

10	Pastene Riesling	3.50	
21	*DeLuze Bordeau Special Reserve	4.00	
12	Pastene Sauterne	3.50	2.50
23	*DeLuze Sauterne	5.00	
14	Pastene Chablis	3.50	2.50
16	Pastene Rhine	3.50	2.50
32	*Pinot Chardonnay A. Lichine	4.50	
18	*Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
20	*Sichel Zeltinger Riesling	6.00	4.00
22	*Bolla Soave	4.50	3.00
25	*DeLuze Pouilly Fuissé	6.00	3.50
29	*Ackerman Vouvray	4.50	3.00
31	*Langenbach Liebfraumilch Guilden Krone	5.00	3.50
33	*Langenbach Bernkastler Meister Krone	4.50	3.00
58	*Pouilly Fuissé A. Lichine	4.50	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	3.00
Claret Lemonade	1.00	3.00

RED AND ROSÉ WINES

		Bot.	½ Bot.
24	*Beaujolais Alexis Lichine	4.00	2.50
26	Pastene Burgundy	3.50	2.50
39	*DeLuze St Emilion	4.00	
28	Pastene Chianti	3.50	
41	*Latour Beaune Burgundy	5.50	3.00
43	*M & R Melini Chianti (Red)	5.00	3.00
34	*Brolio Chianti	5.00	3.00
36	*Bolla Valpolicella	5.00	3.00
35	*Tavel Château d'Aqueria (Olivier)	4.50	3.00
37	Beaulieu Grenache Rosé	3.50	
54	Pastene Vin Rosé	3.50	2.50
30	Quinta do Avelar Rosé (Portugal)	4.50	3.00
70	Costa do Sol (Portugal)	4.50	3.00

S.S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauterne	3.00
47	Gold Coast Red Burgundy	3.00
49	Gold Coast Red Port	3.00
51	Gold Coast White Port	3.00
53	Gold Coast Sherry	3.00
55	Gold Coast Muscatel	3.00

SHERRIES, PORTS AND MADEIRA

		Bottle	Glass
38	*Sandeman 3 Star Tawny Port	7.00	
40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	3.00	2.00
50	Pastene Port	3.00	2.00
52	*Sandeman Rich Cream Sherry	5.50	
57	*Duff Gordon Amontillado (Dry)	5.50	1.00
59	*Duff Gordon Generoso (Medium Sweet)	5.00	
61	*Cossart Gordon 26 Golden Mello Madeira	5.00	
63	*Cockburn Best Reserve Port	5.00	

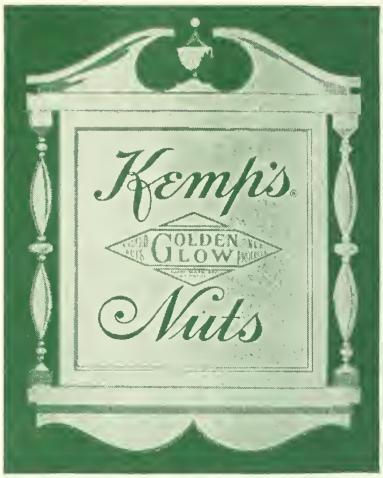
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The encores of tonight's Pops concert will be played at the Sheraton-Boston.

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The Pops Menu

SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.25	Breast of Turkey	1.30
Country Ham and Swiss Cheese	1.25	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75
Mixed Nuts (no peanuts)	.75	1.05			

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	.90
Miniatures – 5½ oz.	1.00	Pepp.-Wtg.-Coffee Patties	.60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Coca Cola	.25
Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Individual Pot	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 21

BEER & ALE & CIGARETTE LIST ON PAGE 25

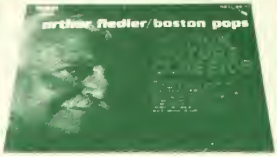
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The Pops Beer & Ale List

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Miller High Life	1.00
Michelob Beer	1.25
Heineken's Beer (Holland)	1.25
Löwenbräu Munich Beer, Light or Dark (Germany)	1.25
Bass Ale	1.25

Cigarettes

Camel	.50	Newport	.50
Chesterfield, regular	.50	Pall Mall	.50
Kent king	.50	Parliament	.50
Lark	.50	Raleigh filter	.50
Lucky Strike	.50	Herbert Tareyton filter	.50
Marlboro	.50	Winston	.50
Benson & Hedges 100's	.50	Virginia Slims	.50

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

WCRB-AM-FM Boston (stereo)
WCRX-FM Springfield
WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany
WPJB-FM Providence

The Tuesday evening concerts will be broadcast live by:

WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany

The audience would help greatly by being reasonably quiet while the conductor is on the podium.

1970

Tanglewood

BERKSHIRE FESTIVAL
JULY 3/AUGUST 23
Lenox, Massachusetts 01240

BOSTON SYMPHONY ORCHESTRA

Highlights of the season include



Opening Weekend Concerts

JULY 3, 4, 5

Two concerts conducted by Seiji Ozawa, including a performance of Bernstein's *Chichester Psalms* for chorus and orchestra

Mahler's Second symphony, *Resurrection*, conducted by Leonard Bernstein, with Christa Ludwig and Lorna Haywood as soloists



Beethoven Concerts

Two weekends of concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra

The six concerts include all the Piano concertos, the Triple concerto, overtures, and symphonies, including the Ninth.

The Beethoven concerts are given in commemoration of the 200th anniversary of the composer's birth.

Berlioz Requiem

Conducted by Seiji Ozawa, with Leopold Simoneau as soloist.

This performance is given in memory of Charles Munch, the Boston Symphony Orchestra's Music Director, 1949-1962

Mozart's Così fan tutte

A concert staging of Mozart's comic masterpiece, conducted by Seiji Ozawa. The soloists are Phyllis Curtin, Rosalind Elias, Teresa Stratas, George Shirley, Tom Krause, and Ezio Flagello

TANGLEWOOD-ON-PARADE is the annual day-long demonstration of the work of the Berkshire Music Center, Tuesday, July 28, culminating in the evening with the Gala Concert by the Boston Symphony Orchestra. This year it celebrates the BMC's 30th anniversary.

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Thomas D. Perry, Jr., Manager



WEEKEND PRELUDES will continue to offer short programs by important artists, each Friday evening at 7pm, free to holders of tickets for the 9pm Boston Symphony concert.

OPEN REHEARSALS each Saturday morning at 10:30 offer a glimpse of the Orchestra and its conductor at work.

Boston Pops at Tanglewood

ARTHUR FIEDLER, Conductor
TUESDAY, AUGUST 11 AT 8:30 P.M.

Contemporary Trends Concerts

Further explorations into the broad spectrum of contemporary popular music. This is the series that brought Tanglewood such artists as Ravi Shankar, the Modern Jazz Quartet, Janis Joplin, Judy Collins, and Mahalia Jackson. The 1969 Fillmore at Tanglewood program presented The Jefferson Airplane, The Who, and B.B. King, and drew an all-time record crowd.

Berkshire Music Center Concerts

The Boston Symphony's unique summer academy for advanced study of music offers concerts nearly every day during the Festival season. Orchestra, chamber music, choral and vocal music programs are presented.

The FESTIVAL OF CONTEMPORARY MUSIC, sponsored in cooperation with the Fromm Music Foundation of Chicago, often called a 'Festival-within-a-festival,' turns Tanglewood into the contemporary music capital of the world during its intensive presentation of new works, some commissioned especially for the Festival and many heard in premiere performances.

Festival artists include

conductors
Leonard Bernstein
Aaron Copland
Arthur Fiedler
Seiji Ozawa
Gunther Schuller
William Steinberg
Michael Tilson Thomas

pianists
Vladimir Ashkenazy
Christoph Eschenbach
Rudolf Firkusny
Claude Frank
Lili Kraus
Jerome Lowenthal
Peter Serkin
Yuji Takahashi
Andre Watts
Alexis Weissenberg

violinists
Itzhak Perlman
Joseph Silverstein
Paul Zukofsky

cellist
Jules Eskin

singers
John Alexander
Phyllis Curtin
Rosalind Elias
Ezio Flagello
Lorna Haywood
Tom Krause
Christa Ludwig
George Shirley
Leopold Simoneau
Teresa Stratas

choruses
Chorus Pro Musica
Harvard Glee Club
Framingham Choral Society
Radcliffe Choral Society
Tanglewood Festival Chorus

groups
The Corky Siegal Blues Band

For further information: Berkshire Festival, Symphony Hall, Boston, Mass.





won't you help continue the music that is the Fiedler Tradition?

The ARTHUR FIEDLER BOSTON POPS FUND

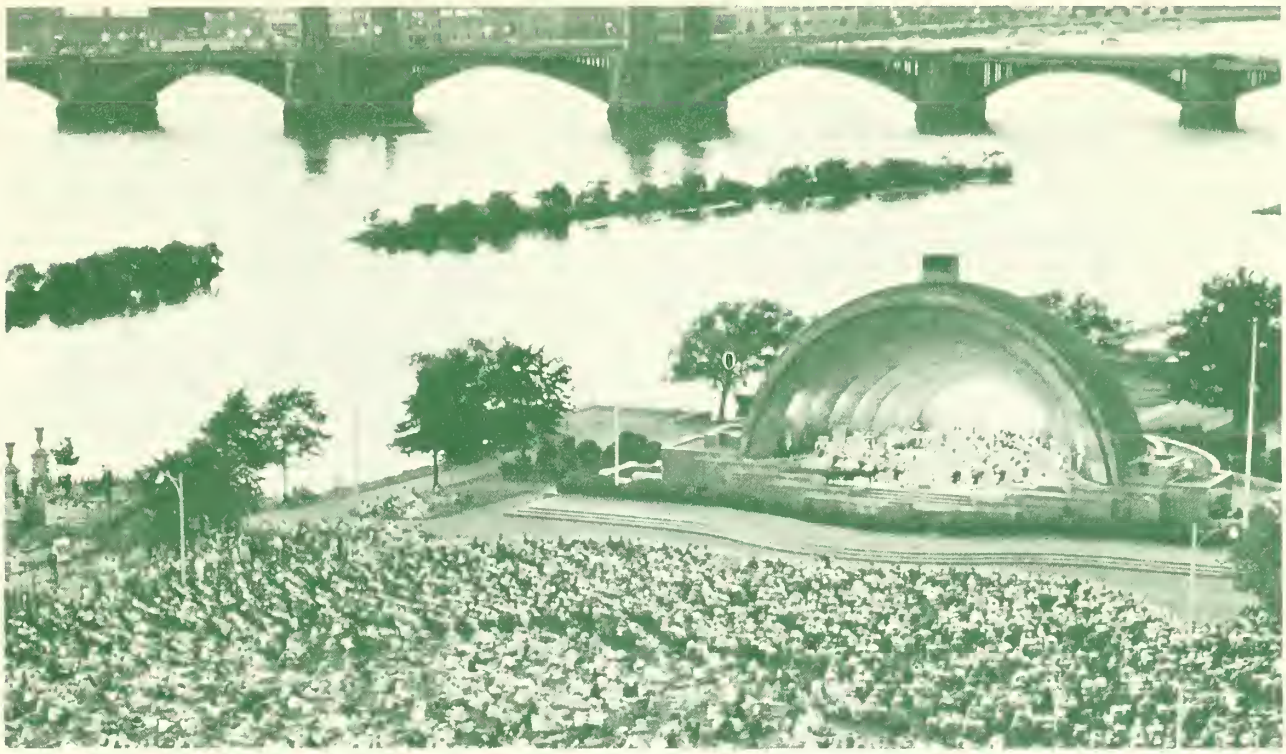
In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty years ago he founded the free outdoor Esplanade Concerts on the banks of Boston's Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 47,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.



42nd Season

THE ESPLANADE CONCERTS

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HARRY ELLIS DICKSON, *Assistant Conductor*

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Monday July 13	OPENING NIGHT, Hatch Memorial Shell at 8.30. Arthur Fiedler conducting
	As part of *Summerthing 1970:*
Tuesday July 14	Bunker Hill, Charlestown at 8 pm
Wednesday July 15	Smith Field, Hyde Park at 8 pm
Thursday July 16	City Hall Plaza, Government Center at 11.45 am
Thursday July 16	Rodgers Park, Brighton at 8 pm

Remaining concerts at Hatch Memorial Shell

July 17, 18, 20, 21, 22, 23, 24, 25, at 8.30 pm

July 22 at 10.15 am for Children

All concerts after the Opening Night will be conducted by Harry Ellis Dickson

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BOSTON POPS

ARTHUR FIEDLER
Conductor

9

ARTHUR FIEDLER SEVENTY-FIFTH
BIRTHDAY SEASON
1970

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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SYMPHONY HALL BOSTON MASSACHUSETTS

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ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

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MRS LOUIS I. KANE
GEORGE H. KIDDER
LAWRENCE K. MILLER
MRS STEPHEN V. C. MORRIS
JOHN T. G. NICHOLS
LOUVILLE NILES
DAVID R. POKROSS
HERBERT W. PRATT
NATHAN M. PUSEY
MRS FAIRFIELD E. RAYMOND
PAUL C. REARDON
MRS GEORGE R. ROWLAND
DONALD B. SINCLAIR
MRS LEE STANTON
SIDNEY S. STONEMAN
JOHN HOYT STOOKEY
ROBERT G. WIESE
VINCENT C. ZIEGLER

SYMPHONY HALL BOSTON MASSACHUSETTS

THE BOSTON POPS

The musicians of the Boston Symphony Orchestra gave their first 'Promenade Concert' at the old Music Hall on July 11 1885. Four years earlier, Henry Lee Higginson, the founder, had written of his wish to give in Boston 'especially in the summer, concerts of a lighter kind of music'. From the earliest days music and refreshment conjoined at the 'Promenades', and the public responded enthusiastically. The concerts, soon to be given in the springtime and to be renamed 'Popular' and later 'Pops', fast became a Boston tradition. Generations have sat at Pops, watching eighteen conductors lead concerts that have delighted Bostonians with the best in light classical and popular music of the day.

1930 was the first season of the 'Fiedler Era'. Arthur Fiedler's canny selection of programs, his sponsorship of American music and young American soloists, and his rediscovery of the light music of earlier days quickly brought the Boston Pops to its present unique position in the world of music. The best-selling records Mr Fiedler has made for RCA with the Orchestra, and the televised concerts, together with the winter tours of the Boston Pops Tour Orchestra throughout the United States, have created literally millions of fans far beyond the city of Boston.

The Boston Pops is eighty-five this year, the Boston Symphony will soon be ninety, Arthur Fiedler is seventy-five. Yet Pops remains younger than the springtime which brings it back each year to Symphony Hall.

CORPORATE FUND OF THE BOSTON SYMPHONY ORCHESTRA

The Trustees of the Boston Symphony Orchestra acknowledge with deep gratitude contributions from the business firms and organizations here listed to the Corporate Fund of the Boston Symphony Orchestra, which also helps to support the Esplanade Concerts. The firms have joined the Orchestra in the public service it renders to the community, thereby helping to preserve one of Boston's chief cultural assets.

Arkwright-Boston Insurance Company
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BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

The regular members of the Boston Pops Orchestra are on vacation this week; the musicians listed below will play the concerts of the ninth week.

first violins

Max Hobart
concertmaster
George Zazofsky
Abraham Mishkind
Maynard Goldman
Mario Mantini
Harry Kobialka
John Woodworth
Dorothy Alpert
Anastasios Tsicoulias
Kay Knudsen
Robert Brunton
Joan Korman
Theodore Leutz
Sheila Vitale
Albert Levin
Walter Mayo

second violins

Michel Sasson
Hanley Daws
Pierre Mayer
Hazel Weems
Minot Beale
Charlotte Marty
Paul McEnderfer
Marjorie Eisenberg
Guido Antonelli
Cecylia Dickson
Michael Mega
Linda Burian

violas

Endel Kalam
Barbara Kroll
Eleftherios Eleftherakis
Richard Hagopian
Howard Ralyea
Mary Hadcock
William Shisler
Paul Paradise

cellos

Dorothea Jump
Jay Humeston
Paul Ross
Corinne Flavin
David Levenson
Michael Alaura
Alex Mark
Joan Esch

basses

Lawrence Wolfe
James Freeman
Francis Gallagher
Irving Frankel
William Curtis
Richard Fletcher
Melvin Peabody

flutes

William Grass
Ildefonso Lauron

piccolo

Elinor Preble

oboes

Ira Deutsch
Alan Williams

english horn

Richard Summers

clarinets

William Wrzesien
Andre Lizotte

bass clarinet

Edward Avedisian

bassoons

John Miller
Ruth McKee

contra bassoon

Donald Bravo

horns

William Lane
Richard Greenfield
Michael Johns
David Allan
Jeanne Paella

trumpets

Natalo Paella
Jeffrey Stern
Peter Chapman
Fred Orkiseski

trombones

Paul Gay
Raymond Turner
Milton Stevens

tuba

Dante DiNunzio

timpani

Douglas Cade

percussion

Fred Buda
Everett Beale
Richard Kashanski
James Latimer

harp

Ariel Hall

piano

Leo Litwin

librarian

William Shisler

stage manager

Alfred Robison

personnel manager William Moyer

ARTHUR FIEDLER



In his hometown of Boston, Arthur Fiedler is an institution. His unique personality, his flair, his style and his individual approach to music have made him as familiar and beloved a feature of Boston life as Symphony Hall. Arthur Fiedler is more than the local boy who made good; he is the local boy who has made an indelible mark not only on the musical history of this city, but on the musical taste of millions throughout the world.

Born in Boston on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother was a 'good amateur musician' who gave young Arthur his first piano lessons. 'I was brought up in the European manner,' Mr Fiedler says. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre – which may account for his reputation not only as a popular conductor but as a showman *par excellence.*

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting.

At the outbreak of World war one Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, a feature of Boston's musical life since 1885. Under his direction Pops has become familiar to music-lovers throughout the world. One of the means by which the names of Fiedler and the Boston Pops have become household words is through recordings: the Boston Pops has made more records than any other orchestra. Mr Fiedler's rediscovery of a forgotten Jacob Gade composition, *Jalousie,* resulted in the sale of over one million copies of the recording by the

Pops. In the summer of 1958 RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Since 1958 another four million Pops albums have been sold, and the Pops and Fiedler have averaged a million singles a year. The total sales are now over 47,000,000.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. His conducting career has taken him to all corners of North America, as well as Europe, Africa, Asia, South America and Australia.

On December 17 last year Arthur Fiedler celebrated his seventy-fifth birthday by conducting a gala concert with the Boston Symphony. Governor Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world Arthur Fiedler speaks through the universal language of music, and through the unique appeal of the Boston Pops.

HARRY ELLIS DICKSON



Harry Ellis Dickson has for many years had two careers in music. He joined the Boston Symphony Orchestra as a violinist in 1938, when Koussevitzky was Music Director, but had also been active as a conductor before then. His conducting career has flourished since at the Pops, the Esplanade and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he studied at the Somerville High School and at the New England Conservatory of Music. Then he won a scholarship to the Hochschule für Musik in Berlin, Germany, and stayed there for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. Some years ago he spent time at the School of Orchestral Conducting maintained by another Conductor of the Boston Symphony, Pierre Monteux.

An ardent collector of anecdotes about musicians, especially conductors, he has written an entertaining book, *'Gentlemen, more dolce please'*, which was published last fall. Recently he was created a Chevalier in the *Ordre des Arts et des Lettres* by the French government. One of his close friends is Danny Kaye, whose conducting career he has helped on its path by his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

Monday June 22 1970

TONIGHT'S SOLOISTS



MAX HOBART, who was appointed at the start of the 1969-1970 season to the chair in the first violin section vacated by the retirement of George Zazofsky, and to be second violin of the Boston Symphony Chamber Players, came to the Boston Symphony Orchestra four seasons ago from the Cleveland Orchestra. Born in Grand Island, Nebraska, in 1936, he studied violin with Vera Barstow, who guided him especially towards chamber music. He won the Coleman Auditions in Pasadena, California, and as a result was invited to study and coach with the internationally famous Quartetto Italiano. In 1956, as a member of the Graduate String Quartet of the University of Southern California, he made a twelve-week tour of Europe; during that time he performed in Venice with the Virtuosi di Roma.

Max Hobart is now active in chamber music here in Boston. He is a member of the Violone Ensemble, one of the Ensembles of the Boston Symphony Orchestra, which has given concerts throughout New England, including appearances at Jordan Hall and the Berkshire Festival at Tanglewood. In addition to his activities with the Boston Symphony and the Violone Ensemble, Max Hobart is concertmaster and string coach of two local civic orchestras, the Boston Civic and Newton Symphonies. He was soloist with the latter in a performance of Mendelssohn's Violin Concerto in May 1970.

ANDREW WOLF, pianist, studied at the Curtis Institute in Philadelphia, and received his Master's degree from the New England Conservatory, where he was a member of the piano faculty for a short period. He won the Philadelphia Orchestra Competition and performed with that orchestra last year, as well as with the Women's Symphony in Montreal, and at Carnegie Hall with Alexander Schneider. He has recently completed an extensive European tour. Mr Wolf, who first performed with Arthur Fiedler after winning a piano competition in Boston, has been soloist several times with The Boston Pops.

EACH TIME YOU BUY A RECORD BY THE BOSTON SYMPHONY OR THE BOSTON POPS ORCHESTRA, YOU HELP TO REDUCE THE ORCHESTRA'S DEFICIT.

Monday evening June 22 1970 at 8.30

Fiftieth program

ARTHUR FIEDLER *Conductor*

*Entrance march, from 'Gypsy baron' — *Strauss*

*Overture to 'Light cavalry' — *Suppé*

*Meditation, from 'Thaïs' — *Massenet*

Solo violin MAX HOBART

*The comedians — *Kabalevsky*

Prologue
Gallop
March
Waltz
Pantomime
Intermezzo
Little lyrical scene
Gavotte
Scherzo
Epilogue

Piano Concerto no. 2 in G minor op. 22 — *Saint-Saëns*

Andante sostenuto
Allegro scherzando
Presto

Soloist ANDREW WOLF

*Bacchanale, from 'Samson and Delilah' — *Saint-Saëns*

*Selection from 'Fiddler on the roof' — *Bock*

Fiddler on the roof – Matchmaker, matchmaker – Far from the home I love – Miracle of miracles – Sunrise, sunset – Anatevka – To life

Aquarius, from 'Hair' — *MacDermot*

*The stars and stripes forever — *Sousa*

Among those present: **Children's Hospital Medical Center; American Institute of Architects**

*RCA RECORDS BALDWIN PIANO

If they run out of Löwenbräu
...order champagne.



IMPORTED BY HANS HOLTERBOSCH, INC., NEW YORK 51, N.Y.

Tuesday June 23 1970

TONIGHT'S CONDUCTOR

HARRY ELLIS DICKSON'S biography is printed on page 7

TONIGHT'S SOLOISTS

The biographies of MAX HOBART and ANDREW WOLF are printed on page 8



ARTHUR FIEDLER'S SEVENTY-FIFTH BIRTHDAY
Mr and Mrs Fiedler and the cake

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

Tuesday evening June 23 1970 at 8.30

Fifty-first program

HARRY ELLIS DICKSON *Conducting*

*Entrance march, from 'Gypsy baron' — *Strauss*

*Overture to 'Light cavalry' — *Suppé*

*Meditation, from 'Thaïs' — *Massenet*

Solo violin MAX HOBART

*The comedians — *Kabalevsky*

Prologue
Gallop
March
Waltz
Pantomime
Intermezzo
Little lyrical scene
Gavotte
Scherzo
Epilogue

Piano Concerto no. 2 in G minor op. 22 — *Saint-Saëns*

Andante sostenuto
Allegro scherzando
Presto

Soloist ANDREW WOLF

*Bacchanale, from 'Samson and Delilah' — *Saint-Saëns*

*Selection from 'Fiddler on the roof' — *Bock*

Fiddler on the roof – Matchmaker, matchmaker – Far from the home I love – Miracle of miracles – Sunrise, sunset – Anatevka – To life

Aquarius, from 'Hair' — *MacDermot*

*The stars and stripes forever — *Sousa*

Among those present: **Arthur D. Little, Inc.**

*RCA RECORDS BALDWIN PIANO



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Miller makes it right!

Miller HIGH LIFE

The Champagne of Beers

Wednesday June 24 1970

TONIGHT'S CONDUCTOR

HARRY ELLIS DICKSON'S biography is printed on page 7

TONIGHT'S SOLOISTS

The biographies of MAX HOBART and ANDREW WOLF are printed on page 8

STEREO 8 TAPES BY
THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER *Conductor*

Fiedler's choice	R8S-1143
The Carmen Ballet (Shchedrin)	R8S-1141
Arthur Fiedler & the Boston Pops play the Beatles	R8S-1135
Chet picks on the 'Pops' *(with* Chet Atkins)	R8S-1129
A Pops serenade	R8S-1120
Glenn Miller's biggest hits	R8S-1116
Concerto in F (Gershwin) / Fantasy & improvisations (Nero) *(with* Peter Nero)	R8S-1109
Up, up and away	R8S-1103
The Pops goes West	R8S-1095
The Pops goes Latin	R8S-1092
Music from million dollar shows	R8S-1085
Stan Getz & Arthur Fiedler at Tanglewood	R8S-1082
Pops roundup	R8S-1079
Tales from Vienna	R8S-1076
All the things you are	R8S-1069
The 'Pops' goes country *(with* Chet Atkins)	R8S-1059
Holiday for strings	R8S-1055
The best of Arthur Fiedler & the Boston Pops	R8S-1047
The Duke at Tanglewood *(with* Duke Ellington)	R8S-1044
Nero goes 'Pops' *(with* Peter Nero)	R8S-1035
Grand Canyon suite (Grofé) / Four Pops favorites	R8S-1033
'Tenderly' & other romantic favorites	R8S-1029
'Pops' goes the trumpet *(with* Al Hirt)	R8S-1028

THE
BOSTON POPS ORCHESTRA
ON
RCA

Wednesday evening June 24 1970 at 8.30

Fifty-second program

HARRY ELLIS DICKSON *Conducting*

*Entrance march, from 'Gypsy baron' — *Strauss*

*Overture to 'Light cavalry' — *Suppé*

*Meditation, from 'Thaïs' — *Massenet*

Solo violin MAX HOBART

*The comedians — *Kabalevsky*

Prologue
Gallop
March
Waltz
Pantomime
Intermezzo
Little lyrical scene
Gavotte
Scherzo
Epilogue

Piano Concerto no. 2 in G minor op. 22 — *Saint-Saëns*

Andante sostenuto
Allegro scherzando
Presto

Soloist ANDREW WOLF

*Bacchanale, from 'Samson and Delilah' — *Saint-Saëns*

*Selection from 'Fiddler on the roof' — *Bock*

Fiddler on the roof – Matchmaker, matchmaker – Far from the home I love – Miracle of miracles – Sunrise, sunset – Anatevka – To life

Aquarius, from 'Hair' — *MacDermot*

*The stars and stripes forever — *Sousa*

Among those present: American Institute of Architects;
Temple Beth Shalom of Needham;
National Secretaries Association, Beacon Hill Chapter

*RCA RECORDS BALDWIN PIANO

People who drink Old Fitzgerald don't know any better.



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Bonded or Prime Straight, the most expensively made Bourbon in Kentucky.

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BONDED 100 PROOF AND PRIME 86.8 PROOF KENTUCKY STRAIGHT BOURBON

Thursday June 25 1970

TONIGHT'S CONDUCTOR

HARRY ELLIS DICKSON'S biography is printed on page 7

TONIGHT'S SOLOIST



DONN-ALEXANDRE FEDER began his concert career at the age of thirteen, when he appeared as pianist in his native Philadelphia with Eugene Ormandy and the Philadelphia Orchestra. He won numerous awards, including a scholarship to the Juilliard School of Music, where he studied with Madame Rosina Lhevinne, and earned both his Bachelor and Master of Science degrees. Mr Feder has toured throughout North America and Mexico, and on his most recent European tour he recorded the Prokofiev Piano Concerto no. 3 with the Netherlands Radio Philharmonic under Willem Van Otterloo, a recording which won the 1969 International Recording Competition in Austin, Texas. Called an 'American pianist who plays Chopin in the finest Polish tradition', Mr Feder was the first American to play in the house of Chopin's birth near Warsaw, Poland. He is the only American to have been awarded a two-year residence in Poland, by a joint US-Poland government grant for the purpose of assimilating the authentic performance styles of the music of Chopin and Szymanowski. Upon leaving Poland in 1966, he moved to Amsterdam and for three years gave concerts throughout Europe. In 1969 he received a Kosciuszko Foundation scholarship for his Doctoral studies on Szymanowski. Mr Feder has appeared many times with The Boston Pops, was chosen by Arthur Fiedler to open the Esplanade concerts in 1963 and 1964, and has appeared at the Boston Arts Festival.

"Do you know McDonald's is on the street where we live?"

"No. But if you hum a few bars, I'll fake it." But there's no faking the fun or fine food at McDonald's, Huntington Ave. Now with immediate seating and lots of atmosphere for all. Plus all those 100% beef-burgers, crisp french fries and triple-thick shakes McDonald's is famous for. Before, after or anytime you're around Symphony Hall.

Cor. of Gainsborough & Huntington Ave.

McDonald's

Thursday evening June 25 1970 at 8.30

Fifty-third program

HARRY ELLIS DICKSON *Conducting*

*Triumphal March, from 'Aida' — *Verdi*

*Overture to 'Orpheus in Hades' — *Offenbach*

*Little Fugue in G minor — *Bach*

*The comedians — *Kabalevsky*

Prologue
Gallop
March
Waltz
Pantomime
Intermezzo
Little lyrical scene
Gavotte
Scherzo
Epilogue

*Piano Concerto in F — *Gershwin*

Allegro
Adagio; andante con moto
Allegro agitato
Soloist DONN-ALEXANDRE FEDER

*Selection from 'West side story' — *Bernstein*

I feel pretty – Maria – Something's coming – Tonight –
One hand, one heart – Cool – América

Raindrops keep fallin' on my head — *Bacharach*

*The stars and stripes forever — *Sousa*

Among those present: Raytheon Company; The Mitre Corporation; US Naval Underwater Weapons Research and Engineering Station; Attleboro Lions Club; Quota Club; Ledgemont Laboratory, Kennecott Copper Corporation

*RCA RECORDS BALDWIN PIANO



MICHELOB.
BEER

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AUGUST A. BUSCH & COMPANY
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Friday June 26 1970

TONIGHT'S CONDUCTORS

HARRY ELLIS DICKSON'S biography is printed on page 7



RICHARD HAYMAN, composer, conductor, arranger and harmonica virtuoso, was born in Cambridge, Massachusetts, in 1920. He has scored numerous films, including 'Meet me in St Louis', 'Girl crazy', 'As thousands cheer', and 'State fair', has been soloist and arranger for the Vaughn Monroe Orchestra, and arranger and director for singer Bobby Wayne. Mr Hayman's countless arrangements for Arthur Fiedler and The Boston Pops have been on many Pops albums made by RCA.

TONIGHT'S SOLOIST

DONN-ALEXANDRE FEDER'S biography is printed on page 14



ARTHUR FIEDLER'S SEVENTY-FIFTH BIRTHDAY
Mr Fiedler and his own fire engine outside Symphony Hall

Friday evening June 26 1970 at 8.30

Fifty-fourth program

HARRY ELLIS DICKSON *Conducting*

*Triumphal March, from 'Aida' — *Verdi*

*Overture to 'Orpheus in Hades' — *Offenbach*

*Little Fugue in G minor — *Bach*

*The comedians — *Kabalevsky*

Prologue
Gallop
March
Waltz
Pantomime
Intermezzo
Little lyrical scene
Gavotte
Scherzo
Epilogue

*Piano Concerto in F — *Gershwin*

Allegro
Adagio; andante con moto
Allegro agitato

Soloist DONN-ALEXANDRE FEDER

RICHARD HAYMAN

conducting his arrangements

Selection from 'Hair' — *MacDermot*

Aquarius – Donna – Frank Mills – Initials – Ain't got no – Hair – Haré Krishna – Air – Good morning starshine – Let the sunshine in

Raindrops keep fallin' on my head — *Bacharach*

*Ob-la-di, Ob-la-da — *Lennon–McCartney*

Among those present: **The New England Hemophilia Foundation; Bayridge Residence**

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Saturday June 27 1970

TONIGHT'S CONDUCTOR

HARRY ELLIS DICKSON'S biography is printed on page 7

TONIGHT'S SOLOIST

DONN-ALEXANDRE FEDER'S biography is printed on page 14

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE.
THE AUDIENCE WOULD HELP GREATLY BY BEING
REASONABLY QUIET WHILE THE CONDUCTOR IS ON
THE PODIUM.

1970-1971 SEASON

YOUTH CONCERTS AT SYMPHONY HALL

HARRY ELLIS DICKSON Music Director

WITH MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Two series of three concerts

Saturdays at 11.00 am

NOVEMBER 7, JANUARY 30, MARCH 6

NOVEMBER 14, FEBRUARY 6, MARCH 13

APPLICATIONS AVAILABLE AT SYMPHONY HALL BOX OFFICE

Saturday evening June 27 1970 at 8.30

Fifty-fifth program

CLOSING NIGHT

HARRY ELLIS DICKSON *Conducting*

*Triumphal March, from 'Aida' — *Verdi*

*Overture to 'Orpheus in Hades' — *Offenbach*

*Little Fugue in G minor — *Bach*

*The comedians — *Kabalevsky*

Prologue
Gallop
March
Waltz
Pantomime
Intermezzo
Little lyrical scene
Gavotte
Scherzo
Epilogue

*Piano Concerto in F — *Gershwin*

Allegro
Adagio; andante con moto
Allegro agitato
Soloist DONN-ALEXANDRE FEDER

*Selection from 'West side story' — *Bernstein*

I feel pretty – Maria – Something's coming – Tonight – One hand, one heart – Cool – América

Raindrops keep fallin' on my head — *Bacharach*

*Prayer of thanksgiving — *Valerius*

Among those present: **DeMolay Foundation of Massachusetts; Sylvania Electric Employees' Association; Canton Chapter of Hadassah; Marblehead Newcomers Club**

*RCA RECORDS BALDWIN PIANO

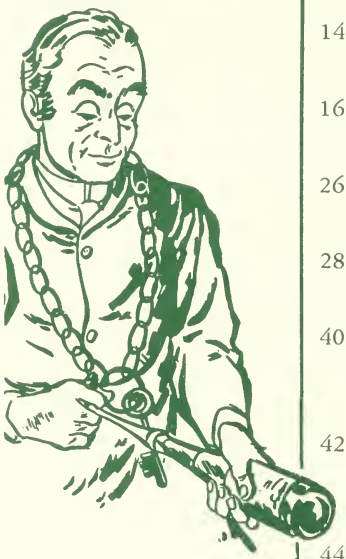
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POPS No. SEE WINE LIST ON PAGE 21

2. ***Pastene Champagne***
A zesty, pleasantly dry wine

4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine

10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***
A round, medium-dry wine

14. ***Pastene Chablis***
Well balanced — full — rich — dry

16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***
A moderately dry red wine

28. ***Pastene Chianti***
Light, tawny and moderately dry wine

40. ***Pastene Anniversary Cream Sherry***
A rich delightfully sweet Sherry

42. ***Pastene Anniversary Cocktail Sherry***
Delicate nut-like flavor and zestful aroma

44. ***Pastene Anniversary Tawny Port***
Exceptionally delicious — with fruit-like mellowness

46. ***Pastene Anniversary Ruby Port***
Ruby red, full-bodied and pleasantly sweet

48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet

50. ***Pastene Port***
A ruby rich wine excellent after dinner

54. ***Pastene Vin Rose***
Fresh, lively, pleasantly dry wine

The Pops Wine List

CHAMPAGNES & SPARKLING WINES

		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	8.00	
2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Burgundy	8.00	
4	Pastene Sparkling Burgundy	7.00	4.00
5	Great Western Extra Dry	8.00	5.00
6	*Gancia Asti Spumante	8.50	
7	Great Western Sparkling Burgundy	8.00	5.00
8	*Gancia Lacrima Christi	8.50	
9	*Ackerman Dry Royal	8.00	
11	*DeLuze Sparkling Burgundy Rosé	9.00	
13	*Bollinger Brut	12.00	7.00
19	*Clicquot Yellow Label Brut	12.00	
56	*Sichel Sparkling Liebfraumilch	9.00	

17 Champagne Cocktail for two – 3.00

WHITE WINES

10	Pastene Riesling	3.50	
21	*DeLuze Bordeau Special Reserve	4.00	
12	Pastene Sauterne	3.50	2.50
23	*DeLuze Sauterne	5.00	
14	Pastene Chablis	3.50	2.50
16	Pastene Rhine	3.50	2.50
32	*Pinot Chardonnay A. Lichine	4.50	
18	*Sichel Liebfraumilch Sup. Blue Nun	6.00	4.00
20	*Sichel Zeltinger Riesling	6.00	4.00
22	*Bolla Soave	4.50	3.00
25	*DeLuze Pouilly Fuissé	6.00	3.50
29	*Ackerman Vouvray	4.50	3.00
31	*Langenbach Liebfraumilch Guilden Krone	5.00	3.50
33	*Langenbach Bernkastler Meister Krone	4.50	3.00
58	*Pouilly Fuissé A. Lichine	4.50	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch	1.00	3.00
Claret Lemonade	1.00	3.00

RED AND ROSÉ WINES

		Bot.	½ Bot.
24	*Beaujolais Alexis Lichine	4.00	2.50
26	Pastene Burgundy	3.50	2.50
39	*DeLuze St Emilion	4.00	
28	Pastene Chianti	3.50	
41	*Latour Beaune Burgundy	5.50	3.00
43	*M & R Melini Chianti (Red)	5.00	3.00
34	*Brolio Chianti	5.00	3.00
36	*Bolla Valpolicella	5.00	3.00
35	*Tavel Château d'Aqueria (Olivier)	4.50	3.00
37	Beaulieu Grenache Rosé	3.50	
54	Pastene Vin Rosé	3.50	2.50
30	Quinta do Avelar Rosé (Portugal)	4.50	3.00
70	Costa do Sol (Portugal)	4.50	3.00

S.S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauterne	3.00	
47	Gold Coast Red Burgundy	3.00	
49	Gold Coast Red Port	3.00	
51	Gold Coast White Port	3.00	
53	Gold Coast Sherry	3.00	
55	Gold Coast Muscatel	3.00	

SHERRIES, PORTS AND MADEIRA

38	*Sandeman 3 Star Tawny Port	7.00	
40	Pastene Anniversary Cream Sherry	3.00	
42	Pastene Anniversary Cocktail Sherry	3.00	
44	Pastene Anniversary Tawny Port	3.00	
46	Pastene Anniversary Ruby Port	3.00	
48	Pastene Pale Dry Sherry	3.00	2.00
50	Pastene Port	3.00	2.00
52	*Sandeman Rich Cream Sherry	5.50	

		Bottle	Glass
57	*Duff Gordon Amontillado (Dry)	5.50	1.00
59	*Duff Gordon Generoso (Medium Sweet)	5.00	
61	*Cossart Gordon 26 Golden Mello Madeira	5.00	
63	*Cockburn Best Reserve Port	5.00	

*Imported

Please order by number and indicate whether you wish a bottle or ½ bottle

MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON THE FOLLOWING PAGES





ARTHUR FIEDLER'S SEVENTY-FIFTH BIRTHDAY
Mr Fiedler on his way to Symphony Hall

Program Note:

The encores of tonight's Pops concert will be played at the Sheraton-Boston.

Follow the fun of Fiedler to where the music has just begun. To the Sheraton-Boston, headquarters of Boston's beautiful after-concert crowd, and just steps away. Play your encores at any of the Sheraton's perfect places for sipping, supping and dancing. Never a cover, never a minimum. Never a better place for fiddling from post-Pops to pre-dawn. Kon Tiki Ports, Mermaid Bar, Cafe Riviera, El Diablo Lounge.

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The Pops Menu

SANDWICHES

Baked Country Ham	1.00	Cream Cheese on Date Nut	.75
Sliced Corned Beef	1.25	Breast of Turkey	1.30
Country Ham and Swiss Cheese	1.25	Swiss Cheese	.85

Sandwiches served on Rye or White Bread

CHEESES

Wispride Cheese Spread, Roquefort, Camembert or Liederkranz .85
Crackers served with Cheese

CAKES AND SWEETS

Sweet Biscuits (Jacob of Dublin)	.40	Lady Fingers	.40
Italian Cookies	.40	Dobosch Torte (7 layers)	.60
Cheese Cake – Plain	.55	Petits Fours	.75

SNACKS AND KEMP'S NUTS

Pretzels		.25	Cheese Wafers		.25
Extra Large Peanuts	.40	.65	Spanish Peanuts	.35	.55
Extra Fine Cashews	.65	.95	Mixed Nuts with Peanuts	.55	.75
Mixed Nuts (no peanuts)	.75	1.05			

CANDY CUPBOARD CANDIES

Chocolate Thin Mints	1.00	Chocolates	.30
Butter Creams	1.25	Jelly Gems, assorted	.90
Miniatures – 5½ oz.	1.00	Pepp.-Wtg.-Coffee Patties	.60

French Tissot Drops — Hard Candies .35

HOOD'S CORONET ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee .50
Sundaes: Chocolate, Strawberry, Cherry, Pineapple .75

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass	.50	Canada Dry Ginger Ale, 7 oz.	.25
Pops Punch, Pitcher	2.00	Coca Cola	.25
Lemonade, Glass	.50	Welch's Grape Juice, 4 oz.	.40
Lemonade, Pitcher	2.00		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot	.30	Hot Tea, Individual Pot	.30
Iced Coffee	.35	Iced Tea	.35

WINE LIST ON PAGE 21

BEER & ALE & CIGARETTE LIST ON PAGE 25

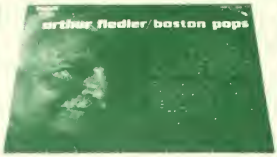
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The Pops Beer & Ale List

Budweiser Beer	1.00
Miller High Life	1.00
Michelob Beer	1.25
Heineken's Beer (Holland)	1.25
Löwenbräu Munich Beer, Light or Dark (Germany)	1.25
Bass Ale	1.25

Cigarettes

Camel	.50	Newport	.50
Chesterfield, regular	.50	Pall Mall	.50
Kent king	.50	Parliament	.50
Lark	.50	Raleigh filter	.50
Lucky Strike	.50	Herbert Tareyton filter	.50
Marlboro	.50	Winston	.50
Benson & Hedges 100's	.50	Virginia Slims	.50

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

WCRB-AM-FM Boston (stereo)
WCRX-FM Springfield
WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany
WPJB-FM Providence

The Tuesday evening concerts will be broadcast live by:

WGBH-FM Boston
WFCR-FM Amherst
WAMC-FM Albany

The audience would help greatly by being reasonably quiet while the conductor is on the podium.

1970

Tanglewood

BERKSHIRE FESTIVAL
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Highlights of the season include



Opening Weekend Concerts

JULY 3, 4, 5

Two concerts conducted by Seiji Ozawa, including a performance of Bernstein's *Chichester Psalms* for chorus and orchestra

Mahler's Second symphony, *Resurrection*, conducted by Leonard Bernstein, with Christa Ludwig and Lorna Haywood as soloists



Beethoven Concerts

Two weekends of concerts conducted by William Steinberg, Music Director of the Boston Symphony Orchestra

The six concerts include all the Piano concertos, the Triple concerto, overtures, and symphonies, including the Ninth.

The Beethoven concerts are given in commemoration of the 200th anniversary of the composer's birth.

Berlioz Requiem

Conducted by Seiji Ozawa, with Leopold Simoneau as soloist.

This performance is given in memory of Charles Munch, the Boston Symphony Orchestra's Music Director, 1949-1962

Mozart's Così fan tutte

A concert staging of Mozart's comic masterpiece, conducted by Seiji Ozawa. The soloists are Phyllis Curtin, Rosalind Elias, Teresa Stratas, George Shirley, Tom Krause, and Ezio Flagello

TANGLEWOOD-ON-PARADE is the annual day-long demonstration of the work of the Berkshire Music Center, Tuesday, July 28, culminating in the evening with the Gala Concert by the Boston Symphony Orchestra. This year it celebrates the BMC's 30th anniversary.

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Thomas D. Perry, Jr., Manager



WEEKEND PRELUDES will continue to offer short programs by important artists, each Friday evening at 7pm, free to holders of tickets for the 9pm Boston Symphony concert.

OPEN REHEARSALS each Saturday morning at 10:30 offer a glimpse of the Orchestra and its conductor at work.

Boston Pops at Tanglewood

ARTHUR FIEDLER, Conductor
TUESDAY, AUGUST 11 AT 8:30 P.M.

Contemporary Trends Concerts

Further explorations into the broad spectrum of contemporary popular music. This is the series that brought Tanglewood such artists as Ravi Shankar, the Modern Jazz Quartet, Janis Joplin, Judy Collins, and Mahalia Jackson. The 1969 Fillmore at Tanglewood program presented The Jefferson Airplane, The Who, and B.B. King, and drew an all-time record crowd.

Berkshire Music Center Concerts

The Boston Symphony's unique summer academy for advanced study of music offers concerts nearly every day during the Festival season. Orchestra, chamber music, choral and vocal music programs are presented.

The FESTIVAL OF CONTEMPORARY MUSIC, sponsored in cooperation with the Fromm Music Foundation of Chicago, often called a 'Festival-within-a-festival,' turns Tanglewood into the contemporary music capital of the world during its intensive presentation of new works, some commissioned especially for the Festival and many heard in premiere performances.

Festival artists include

conductors
Leonard Bernstein
Aaron Copland
Arthur Fiedler
Seiji Ozawa
Gunther Schuller
William Steinberg
Michael Tilson Thomas

pianists
Vladimir Ashkenazy
Christoph Eschenbach
Rudolf Firkusny
Claude Frank
Lili Kraus
Jerome Lowenthal
Peter Serkin
Yuji Takahashi
Andre Watts
Alexis Weissenberg

violinists
Itzhak Perlman
Joseph Silverstein
Paul Zukofsky

cellist
Jules Eskin

singers
John Alexander
Phyllis Curtin
Rosalind Elias
Ezio Flagello
Lorna Haywood
Tom Krause
Christa Ludwig
George Shirley
Leopold Simoneau
Teresa Stratas

choruses
Chorus Pro Musica
Harvard Glee Club
Framingham Choral Society
Radcliffe Choral Society
Tanglewood Festival Chorus

groups
The Corky Siegal Blues Band

For further information: Berkshire Festival, Symphony Hall, Boston, Mass.





won't you help continue the music that is the Fiedler Tradition?

The ARTHUR FIEDLER BOSTON POPS FUND

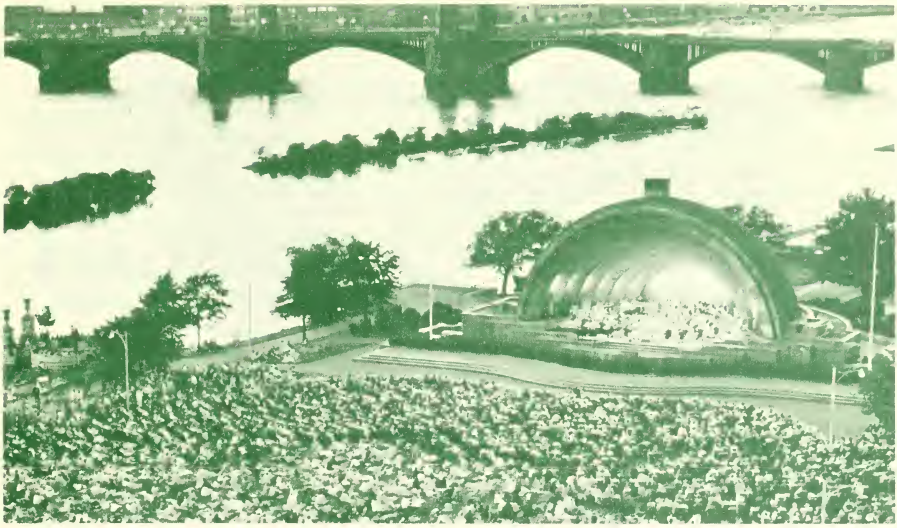
In honor of Arthur Fiedler's 75th birthday – December 17, 1969 – and his great contribution to music, the Arthur Fiedler Boston Pops Fund was established. Its purpose is to assure the future of music making in the Arthur Fiedler Tradition, just as Arthur Fiedler himself has devoted over forty years to assisting young artists and making great music available to all.

As conductor of the famed Boston Pops Orchestra, Arthur Fiedler has introduced millions around the world to the joy of music. Though they have never set foot in Boston's Symphony Hall, they know that "an evening at Pops" means gaiety, good music, and refreshment for the spirit.

Arthur Fiedler holds the fervent belief that fine music should not be the privilege of affluent audiences alone. Forty years ago he founded the free outdoor Esplanade Concerts on the banks of Boston's Charles River. Each summer now, over 200,000 enjoy these concerts.

Arthur Fiedler is an extraordinary man and musician. He is the most widely-travelled, widely-heard conductor in the history of symphonic music. His Pops records have sold over 47,000,000 copies. Among his friends are countless businessmen, scientists, teachers, firemen, housewives, policemen, and young people.

From these friends and from businesses and other institutions, $1,000,000 is sought for the Fiedler Fund. Contributions are tax deductible and should be sent to the Arthur Fiedler Boston Pops Fund, Symphony Hall, Boston, Massachusetts 02115.



42nd Season

THE ESPLANADE CONCERTS

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HARRY ELLIS DICKSON, *Assistant Conductor*

Two weeks of free outdoor symphony concerts presented by the Boston Symphony Orchestra. Three nights the first week and every night except Sunday the second week at the Hatch Memorial Shell on the Charles River Esplanade and, for the first time, at four other locations in co-operation with *Summerthing 1970.*

Monday July 13	OPENING NIGHT, Hatch Memorial Shell at 8.30. Arthur Fiedler conducting
	As part of *Summerthing 1970:*
Tuesday July 14	Bunker Hill, Charlestown at 8 pm
Wednesday July 15	Smith Field, Hyde Park at 8 pm
Thursday July 16	City Hall Plaza, Government Center at 11.45 am
Thursday July 16	Rodgers Park, Brighton at 8 pm

Remaining concerts at Hatch Memorial Shell
July 17, 18, 20, 21, 22, 23, 24, 25, at 8.30 pm
July 22 at 10.15 am for Children

All concerts after the Opening Night will be conducted by
Harry Ellis Dickson

Since their founding by Arthur Fiedler in 1929, these concerts have brought pleasure to millions and have been heard by audiences ranging up to 20,000 at a single concert. Will you help assure their future? You can, by joining the many Boston business firms and individuals that have contributed to the Esplanade concerts.

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